

# MAIOLI LYNCH MOB

GUITAR  
TAB EDITION



AUTHENTIC  
TRANSCRIPTIONS



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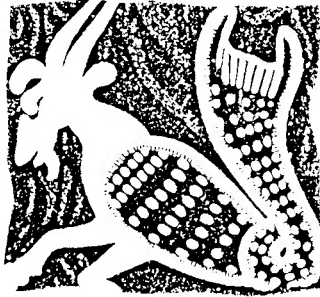
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WHEN DARKNESS CALLS 3

# WHEN DARKNESS CALLS

All gtrs. tuned down 1/2 step:

⑥ = E $\flat$     ③ = G $\flat$

⑤ = A $\flat$     ② = B $\flat$

④ = D $\flat$     ① = E $\flat$

Words and Music by  
GEORGE LYNCH, MICK BROWN,  
ANTHONY ESPOSITO and ROBERT MASON

Medium rock ♩ = 86

Verse 1:

Em

You light a fire — in the rain. — I

Rhy. Fig. 1

Gtr.1

*mf* w/envelope filter

TAB

9 8 7 (7) 7 7 7 9 7 8 7 5

Gtr. 2

*mf*

TAB

7 7 7 7 8

D

Em

feel it burn - in'. You swore you'd nev - er hurt — a - gain; —

TAB

7 7 10 8 7 7 9 8 7 (7) 7 7 7 9

hold — — — — w/bar hold — — — —

TAB

7 9 7 7 9 9 9 (9) 11 12 10 10 (10) 12 10

C Am

I re - mem - ber.

*Fade in w/vol. knob →* *w/vol. knob →*

Em C

Un - der the spell a dif - f'rent road, a

*w/vol. knob →* *w/vol. knob →* *trem. bar*

se - cret whis - per. No one a - round

*8va*  
harm.

hold  
harm.

to keep you home, the night is wait - ing.

(end Rhy. Fig. 1)

*f*

§ Chorus:

E5

(2nd time)

ES (2nd time)

You can't re - sist it, when the

(Both gtrs.)

*f* P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 2 7 9 9 7 0 0 0 0 0 3 0 2 7 9 9 7 0 0 0 0 7 9 7 9 5 7

The musical score for "Darkness Calls" is presented in three staves. The top staff is for guitar, featuring a key signature of one sharp (F#) and a 2/4 time signature. It includes chords C5, Csus2, G5, A5, and G5, with a triplet of eighth notes. The middle staff is for bass, showing a melodic line with a P.M. (Pedal Point) section. The bottom staff is for tenor saxophone, showing a melodic line with a P.M. section. The lyrics "dark - ness - - - - - calls out your name. - - - - -" are written below the guitar staff.

E5

3

You keep in - sis - ting that it's

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 2 7 9 9 7 0 2 7 9 9 7 7 9 7 9 5 7 0 0 1 0 3 0 2 7 9 9 7 9 7 9 5 7

[illegible]

A5

Bb 5 A5

G5

Rhy. Fig. 3 (2 gtrs. arr. for one)

To Coda ⊕ Verse 2:  
w/Rhy. Fig. 1 (Gtr. 1)

E5 w/Fill 1 (Gtr. 4, 1st time only) Em

(end Rhy. Fig. 3) (2nd time only) Gtr. 2

Smok - in' can - dles light your way, —

C D Em

they glow — like an - gels. — Words you just —

8va harm. 8va harm.

hold harm. w/bar harm.

Fill 1

Gtr. 4 harm. (15ma)

(15ma)

depress trem. bar grad.

harm.

9 (9)



don't un - der - stand, that can

*w/vol. knob*

1

10 12 13 12 10 (10) 8

Am Em

change your fu - ture. It's too late to turn back now.

3 3 1 1

5 4 3 7 8 7 10 7 10 (10) 7 9 (9) 7

hold -

C D Em

Can you fight all your feel - ings? Fright - ened lit - tle

1 *w/vol. knob* *w/bar*

10 12 7 17 14 0 0 2

C Am D.S.  $\frac{S}{S}$  al Coda

girl you keep in - side, but she's left in tears.

5 7 5 5 5 7

⊕ *Bridge:*  
Coda

Chords: Dsus D Dsus2 D Dsus D Dsus2 D Csus C Csus2 C

Vocal: Well, there's two sides \_ to liv - in', it's not al -

Gtr. 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

TAB: 8 7 7 5 7 8 7 7 5 7 6 5 5 3 5 5

Chords: Csus C Csus2 C Csus Dsus D Dsus2 D Dsus D Dsus2 D

Vocal: - ways \_ left or \_ right. But you're on - ly \_ giv - in' \_

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

TAB: 6 5 3 5 6 8 7 5 7 8 7 5 7 7 7 7

Chords: Csus C Csus2 C Bsus4 B N.C.

Vocal: what you're tak - in' out of \_ the night. \_

P.M. - - P.M. - - P.M. - -

TAB: 6 5 3 5 5 5 4 4 5 5 4 4 4 2 1 0 4 3 2 1

8va - - - - -

Gtr. 3

TAB: 24 24 (24) 23 15 12 15 12 15 14 12

w/Rhy. Fig. 2 (*Gtr.* 2, 4 times)

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes, many of which are beamed together in groups of four or six. Above several of these note groups are wavy lines indicating vibrato. A bracket labeled "E5" spans the first group of notes. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings. Fingering numbers (1-5) are placed below specific fret positions. Some fret numbers are enclosed in parentheses. Above the tablature staff, there are wavy lines and brackets with labels "1", "1/2", and "1" above different sections of the solo.

E5

TAB

15 17 15 17 17 (17) 15 17 14 (14) 12 15 15 14 12 15 14 12 10

1 1/2 1

The musical notation for the guitar solo in "Sweet Home Alabama" is shown. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a tablature for the guitar, with strings labeled T (Treble), A (Acoustic), and B (Bass). The solo begins with a C5 chord, followed by a Csus2 chord. The melody is played on the high strings, with a triplet of eighth notes and a sixteenth note. The tablature shows the fret numbers for each note, with a triplet of eighth notes and a sixteenth note. The solo ends with a final chord.

G5 A5 G5 E5

T  
A  
B

10 9 7 5 8 7 2 3 5 7 9 7 8 7 5 7 5 4 7 5 7 5 9 7 8 7

C5 Csus2

18 17 (17) 15 17 15 17 15 17 (17) 15 16 14 12 14 14 12 14 (14) 14 12 (12) 14 14 14 12

trem. bar

\* Hammer on note, pull up on bar and release.

G5 A5 G5 E5

14 14 12 0 (0) (0) 14 12 15 5 7 0 0 5 7 7 9 7 7 10 7 5 7 7 7 5 7 7 9 7 10 9

slack

P.M. — —

\* Pull off open B string, pull up on bar, and depress to slack

C5 Csus2

9 5 4 5 0 9 5 4 0 9 5 4 0 4 9 5 9 5 4 0 4 0 9 5 9 5 9 19

G5 A5 G5

15 17 19 17 16 17 19 16 17 16 17 17 19 21 19 20 22 19 22 19 19 22

w/Rhy. Fig. 3 (Gtr. 2, till end)

(22) (22) 22 10 (10) 17 19 19 (19) 17 19 17 15 17 17 17 15 17 15

\* Pull up on bar

First system of guitar notation. The treble clef staff shows a series of sixteenth-note runs with sixteenth-note beaming. The bass clef staff shows the fret numbers: 15 16 17 13 16 17 16 13 12 11 13 12 12 11 12 11 12 13 12 18 16 17 19 17 13 12 13 16 13 12 16.

Second system of guitar notation. The treble clef staff shows chords G5, Ab5, Bb5, A5, G5, and E5. The bass clef staff shows fret numbers: 12 17 19 19 (19) 12 (12) 9 9 15 14 (15 14) 12 15 12 14 (14). Annotations include "1-1/2", "2", "1-1/2", "hold", and "w/bar".

\* Hammer onto note, and pull up on bar

Third system of guitar notation. The treble clef staff shows a series of eighth-note runs. The bass clef staff shows fret numbers: 12 14 12 (12) 14 12 14 14 12 (12) 14 12 14 12 14 14 14. Annotations include "G5" and "3".

\* Depress bar before hammering onto note

Fourth system of guitar notation. The treble clef staff shows chords A5, Bb5, A5, G5, E5, and G5. The bass clef staff shows fret numbers: 14 12 10 12 12 10 12 10 12 10 12 (12) 12 15 15 15 12 15 12. Annotations include "A.H. (15ma)", "A.H. (8va)", "slack", "grad. bend", and "1".

\* Depress bar before hammering onto note

Fifth system of guitar notation. The treble clef staff shows chords A5, Bb5, A5, G5, and E5. The bass clef staff shows fret numbers: 15 15 15 12 15 12 15 14 12 14 14 12 15 14 14 16 16 15. Annotations include "grad. bend", "A.H. (8va)", "trem. bar", and "1".



A5 B $\flat$ 5 A5 G5 E5

trem. bar

2 1 4 2 0 2 4 5 2 4 2 5 2 5 4 5 4 2 4 2 5 2 5 4 5 4 0 (0)

12 14

G5

w/bar

(14) 15 (15) 10 12 10 8 12 8 10 12 10 8 12 8 10 12 10 8 12 8 10 12 10 8 12 8 10 12

A5 B $\flat$ 5 A5 G5

10 8 12 8 10 12 10 8 12 8 10 12 10 8 12 8 11 12 11 8 12 8 11 12 11 8 12 8 11 12 11 8

E5

2

trem. bar

15 (15) 14 14 14 14 12 12

Fade out

14 15 17 14 16 14 17 15 17 14 16 17 14 17 16 14 16 17 14 16 17 16 14 17 14 16 17 14 16 17 14 16 14 17 16



B5      A5      A      C5      F#7(11)      Cmaj7      G5

134      11      111      134      1342      1342      8fr.

**Gtr.1**

N.C.

Gtr.1

7 7 7 7 7 7 7 7 7 7 7 7 8 0 0 0

\* harm.  
8va  
8va  
8va

Gtr. 2

\* fdbk.  
harm.

12

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a continuous eighth-note melody. Below the staff is a TAB line with fret numbers: 5 5 5 5 5 5 5 5 5 5 5 5 7 0 0 0 0 | 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0.

Musical notation system 2: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a melody with a long slur over the first two measures and a shorter slur over the third measure. Below the staff is a TAB line with fret numbers: (12) | (12) | (12) |. Above the third measure, there is a note with a slur and the number 1 above it, and the text "w/trem." below it.

Musical notation system 3: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a melody with a slur over the first two measures. Below the staff is a TAB line with fret numbers: 0 | 3 1 0 | 2 0 | 0 3 2 |. Above the first measure, there is a note with a slur and the text "Gtr.1" and "B5" above it. Below the staff, the text "(To Rhythm Slashes)" is written.

Musical notation system 4: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a melody with a long slur over the first two measures and a shorter slur over the third measure. Below the staff is a TAB line with fret numbers: (12) | (12) | (12) | (12) | 12 |. Above the first measure, there is a note with a slur and the text "w/trem." and "1/2" above it. Above the third measure, there is a note with a slur and the number 1 above it.

Musical notation system 5: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a melody with a slur over the first two measures and a shorter slur over the third measure. Below the staff is a TAB line with fret numbers: 11 | 12 11 12 | 7 | (7) 6 8 | (8) | (8) |. Above the first measure, there is a note with a slur and the text "A5" above it. Above the second measure, there is a note with a slur and the text "2fr. 4fr. 3fr. E F# D" above it. Above the third measure, there is a note with a slur and the text "A A5 B5" above it. Above the fourth measure, there is a note with a slur and the text "harm. \*fdbk." above it. Above the fifth measure, there is a note with a slur and the text "harm." above it.

④ 2fr. 4fr. 3fr.  
E F# D

A5 A A5

Verse: B5 C5 A5

1. Just a

2. See additional lyrics.

harm. (8va)  
w/trem.

3

7 5 (5) 7 8 : (6) 4

TAB

B5 C5 B5

pup - pet on her knees at night.

3 7 (7)

TAB

B5 C5 A5 B5 C5 B5

3

Pull her strings and she'll treat you right.

w/trem.

5 7 11

TAB

B5 C5 A5

Heart so warm, in a world so cold. —

hold — — — — —

hold — — — — —

T 12 11 6 3 0  
A (11)  
B

B5 C5 B5

B5 C5 A5

One down,

T 11 11 5  
A (11)  
B

B5 C5 B5

A5

one more stor - y told, — — — — — yeah.

T (5) 3  
A (5)  
B 4

B5 A/C# D

Sweet lit - tle child of love. \_\_\_\_\_ Ic - y hand in a

**Rhy. Fig. 1A**

hold - - - - - hold - - - - - hold - - - - -

Em B5 A/C#

vel - vet glove. \_\_\_\_\_ Where do you hide, - when the day is done? \_\_\_\_\_

**(end Rhy. Fig. 1A) Rhy. Fig. 1B**

hold - - - - - hold - - - - - hold - - - - -

D F#7(11) A5

Count your tears and pray for sun. \_\_\_\_\_ Cold is \_\_\_\_\_ the

**(end Rhy. Fig. 1B)**

**Chorus:**  
Bm

**Rhy. Fig. 2 (Gtr. 2)**

A.H. 8va

A.H.

heart with \_\_\_\_\_ no \_\_\_\_\_ love \_\_\_\_\_ when it lies \_\_\_\_\_ deep in - side \_\_\_\_\_ you.

1

hold - - - - - hold - - - - - hold - - - - -

To Coda ⊕

Cold is the heart with no love, as she

B5 F#7(11)

hold

1 2 3 4 5 6 7 8 9 10 11 12

(end Rhy. Fig. 2)

sits on the face of the world.

G5 A5

1. B5

A.H. 8va

A.H. 8va

A.H. 1

0 0 5 5 2 2 0 0 9 9

world.

A5 D/A A

A.H. (8va)

A.H. (8va)

1-1/2 1/2 w/trem.

5 (5) (5) 5

world.

Cmaj7 F#7(11) Cmaj7 F#7(11) Cmaj7 F#7(11) G5 A5

Solo:  
B5

A5

G5

B5

First system of musical notation. The treble clef staff shows a melodic line in D major with various ornaments and slurs. The guitar tablature below it includes fret numbers 7, 9, 10, 9, 7, 5, 7, 5, 3, 3, 5, 7, 2, 3, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 3, 2. Chord markings A5, G5, and B5 are placed above the staff.

Second system of musical notation. The treble clef staff continues the melodic line. The guitar tablature includes fret numbers 5, 3, 2, 5, 3, 5, 3, 2, 3, 2, 0, 7, 0, 9, 10, 9, 10, 9, 7, 5, 3, 3, 5, 7. Chord markings A5, B5, A5, B5, A5, and G5 are placed above the staff.

Third system of musical notation. The treble clef staff continues the melodic line. The guitar tablature includes fret numbers 0, 3, 2, 3, 2, 0, 2, 3, 2, 3, 2, 0, 2, 3, 2, 3, 2, 3, 2, 0, 3, 2, 0, 3, 2, 0, 2, 0, 4. Chord markings B5, A5, and B5 are placed above the staff. The notation 'A.H.' (Artificial Harmonic) is used at the end of the system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The guitar tablature includes fret numbers 4, 5, 4, 5, 4, 5, 2, 3, 3, 2, 2, 7, (7), 7, 7, 9, 11, 7, 9, 11, 7, 9, 11, 7, 9, 10, 7, 9, 10, 12, 11, 14. Chord markings A5, G5, A5, B5, C5, and B5 are placed above the staff. The notation 'A.H.' (Artificial Harmonic) is used at the end of the system.

A5 B5 C5 B5

(14) (14) 11 12 11 14 12 14 11 11 12 11 14 12 12 11 12 11 14 12 14 11 11 12 14 17

3 8va w/bar

A5 G5 A5 B5 C5 B5 A5 B5 C5 B5 A5

(17) 15 17 19 16 17 19 17 21 19 17 19 20 22 22 24 24 24 (24) (24) (24) 24 24 24 24 (24)

5 w/bar

w/Rhy. Fig. 1A (3 times)

B5 A/C# D

4 4 7 4 7 4 7 4 7 4 7 7 6 9 7 6 9 7 6 9 7 6 9 7 7 10 7 10 7 10 7 10 7 10

Em harm. 8va B5

9 12 8 9 12 12 12 12 7 7 7 9 5 9 9 4 4 7 4 4 7 4 4 7 4 4 7 4 4 7

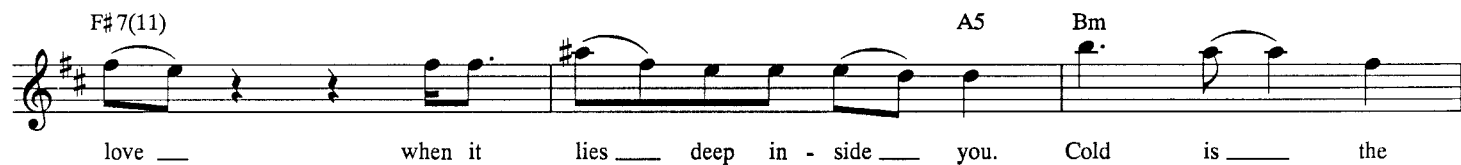
A/C# D

7 6 9 7 6 9 7 6 9 7 6 9 7 6 9 7 7 10 7 7 10 7 7 10 7 7 10 7 10 12



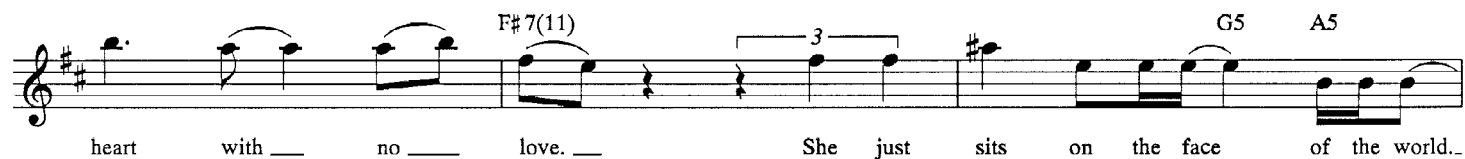


F#7(11) A5 Bm



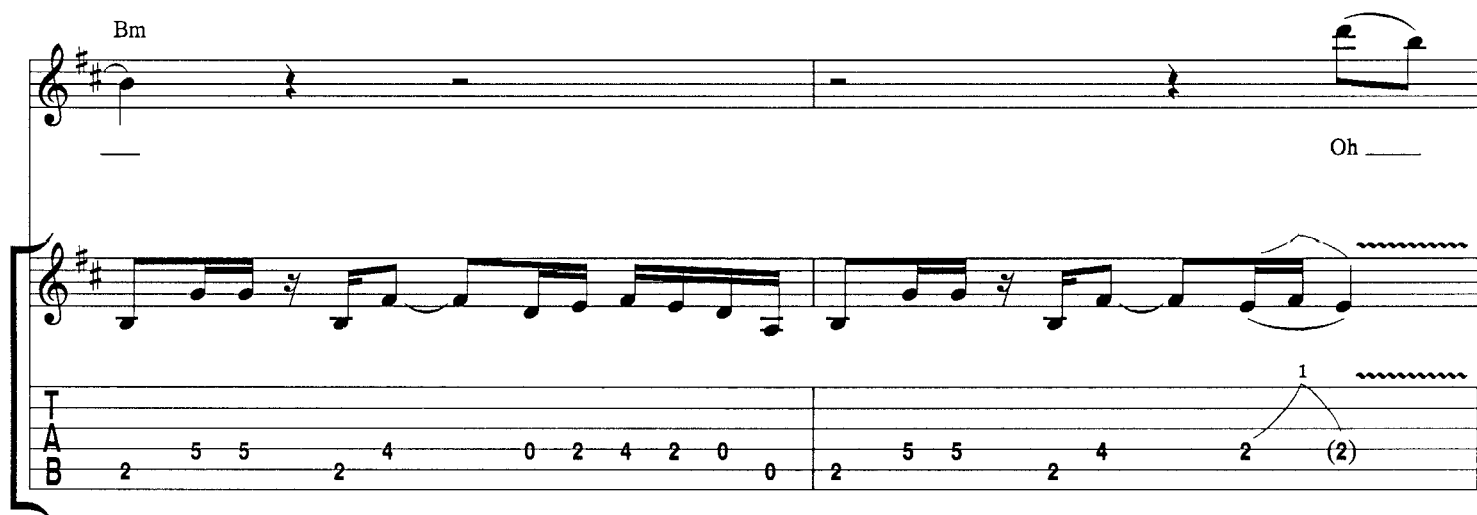
love \_\_ when it lies \_\_ deep in - side \_\_ you. Cold is \_\_ the

F#7(11) G5 A5



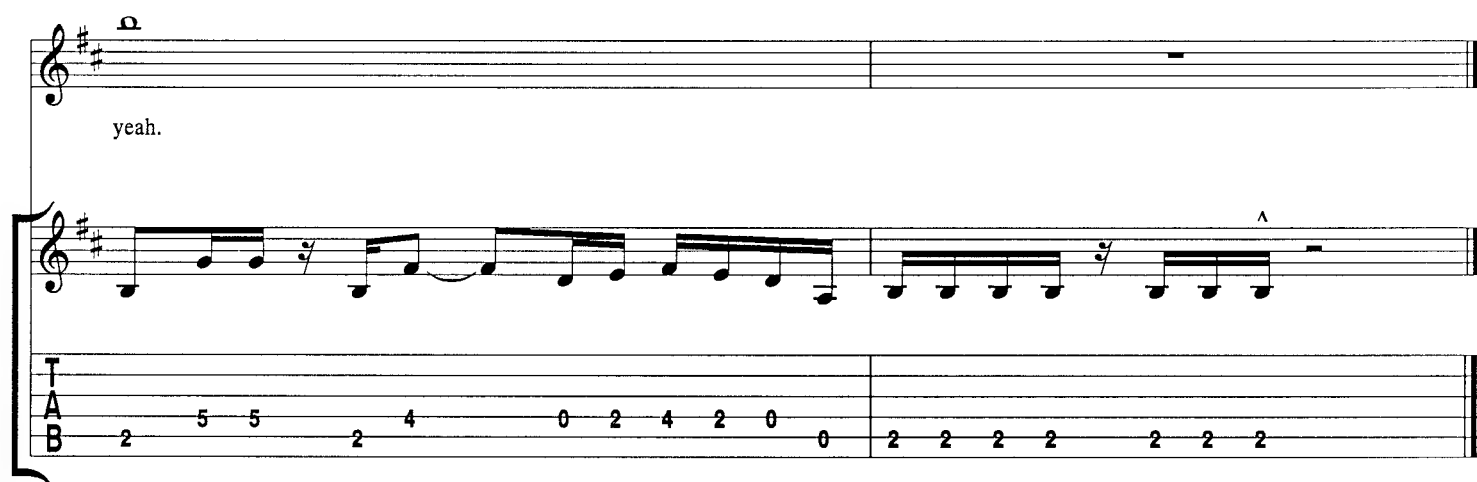
heart with \_\_ no \_\_ love. \_\_ She just sits on the face of the world..

Bm



Oh \_\_

yeah.



Verse 2:  
 Ride the daily bump and grind.  
 What's your price for a chance to mainline?  
 Tonight's desires could be the last.  
 Silent eyes of a checkered past.  
 Is your life just a test of time?  
 Faded days there to ease your mind.  
 What can you do when you're near the end?  
 Try so hard but you can't pretend.



## Verse:

D5

A5

D5

A5

1. Got - ta nas - ty dis - pos - i - tion.

Al - ways look -

Rhy. Fig. 2

2. See additional lyrics.

A.H.

A.H.

D5

A5

D5

A5

- in' for a thrill.

Ran a tab \_\_\_\_ from ev - 'ry bar stool, \_\_\_\_

ain't nev - er

A.H.

A.H.

D5

A5

D5

A5

paid my bill.

Sell - ing drugs \_\_\_\_ in - side the school yard,

in ev - 'ry

(end Rhy. Fig. 2)

D5

A5

D5

A5

D5 C5 A5

night - mare that you dream.

I'm al - ways in and out of trou - ble.

I'm the fear -

Bridge:  
Rhy. Fig. 3

D5 C5 A5

Gtr. 2

B5

in - side the scream. Don't sec - ond guess me, ba - by.

## Rhy. Fig. 3A

hold — — — — —

hold — — — — —

## (end Rhy. Fig. 3)

E5

A5

B5

Hang out with me, I'll make your head spin a - round. Take my ad -

## (end Rhy. Fig. 3A)

hold — — — — —

hold — — — — —

hold — — — — — hold — — — — —

(Gtr. 2 to notation)


E5

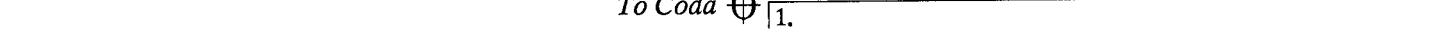
vice and lis - ten, 'cause I'm ly - in' and cheat - in' and beg - gin' and scream - in', so look out!

## Gtrs. 1 &amp; 2


hold — — — — —

*Chorus:*  
w/Rhy. Fig. 1

*To Coda*  1.



No — good. — For - get a-bout your wor-ries, ba - by. — Hold on, and get read - y to ride. —

2.  And get read - y to ride. \_\_\_\_\_

Gtr. 3

T  
A  
B

\*gliss w/left hand while

First system of musical notation. Treble staff: Melody with triplets and A5/B5 markings. Bass staff: Fretboard diagram with fingerings (12 14 12 10 12 10 9, 10 9 7, 10 7, 10 12 10 7, 10 7, 10 9 7, 9, 10 9 7 9, 10 9 7, 10, 7, 10).

Second system of musical notation. Treble staff: Melody with a triplet and E5 marking. Bass staff: Fretboard diagram with fingerings (7 10 7 9, (9), 9 6 8 9 7 9 10, (10), 7 10 7 10 9 7, 7, 12 13).

w/Rhy. Figs. 3 & 3A (1st 2 bars only)

Third system of musical notation. Treble staff: Melody with A5 and B5 markings. Bass staff: Fretboard diagram with fingerings (14 13 14 13 11 13 11 9 11 9 7 9 7, 9 17(9) 9 7 9, 17(9) 9 7, 17 24 (17) 17 24 (17) 17 24 (17) 17).

w/Fill 2

Fourth system of musical notation. Treble staff: Melody with E5 and A5 markings. Bass staff: Fretboard diagram with fingerings (24 (17) 17 15 17 15 17 15, 16 16 16 14 14, 19 22 19, 21 (21), 19 22 (22) 19, 22 19 22, 21 (21) 19, 21 19 21 19, 21 x, 7 7 5 2, (7) (7) 5).

\*feedback

### Fill 2 (Gtrs. 1 & 2)

Fifth system of musical notation. Treble staff: Melody with a triplet and A5 marking. Bass staff: Fretboard diagram with fingerings (3 0 0 3 0 0 3 0, 0 3 0 0 4 0, 4 0, 7 7 5 2, 7 7 5 2, 5 5 3 0, (2) (2) 0).

w/Rhy. Fig. 2

D5 A5 D5 A5

I ful - fill \_\_\_\_ my rep - u - ta - tion. \_\_\_\_ I'm the tears \_\_\_\_ you're gon - na cry. \_\_\_\_

D5 C5 A5

D5 A5

*D.S. al Coda*

Got - ta glove - box full of war - rants. I'll a - buse \_\_\_\_ you 'till you die.

gliss.

TAB 7 7 5 2 (2) (2) (1) (13)

7 7 5 2 (2) (2) (1) (13)

5 5 3 0 (2) (2) (1) (13)

Coda

(A5)

w/Fill 3

w/Rhy. Fig. 1

\_\_\_\_ Hold on \_\_\_\_ and get read - y to ride. \_\_\_\_ No \_\_\_\_ good, \_\_\_\_ will ev - er come from lov - in' me.

w/Fill 1

No \_\_\_\_ good. \_\_\_\_ I'll nev - er treat you \_\_\_\_ right. No \_\_\_\_ good. \_\_\_\_ For - get a - bout your wor - ries 'cause I'm

Fill 3

TAB 8 5 6 7 5 7



w/Fill 4

ly - in' and cheat - in' and beg - gin' and steal - in', so look out. Ah \_\_\_\_ yeah! \_\_\_\_

*rit.* D5 C5 A5 D5 C5

A5

6 6 6 6 7 1

T 10 12 14 10 12 14 10 12 14 9 12 14 10 13 15 13 10 14 12 9 12 14 10 13 15 10 12 15

A 10 12 14 10 12 14 10 12 14 9 12 14 10 13 15 13 10 14 12 9 12 14 10 13 15 10 12 15

B 10 12 14 10 12 14 10 12 14 9 12 14 10 13 15 13 10 14 12 9 12 14 10 13 15 10 12 15

A5 8va

17 20 2 17 20 19 17 20 19 17 17 20 17 20 19 17 20 1 w/echo 17

T 17 20 2 17 20 19 17 20 19 17 17 20 17 20 19 17 20 1 w/echo 17

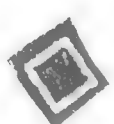
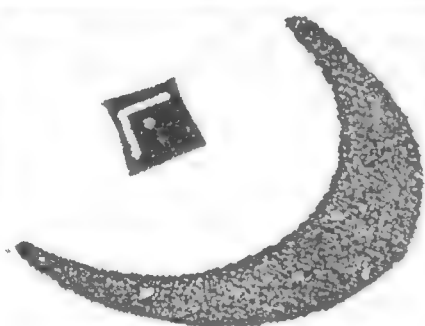
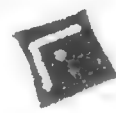
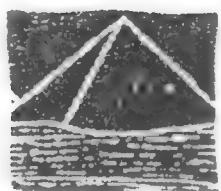
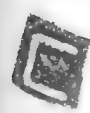
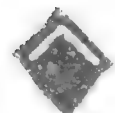
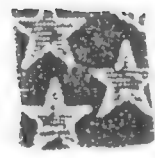
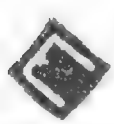
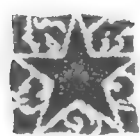
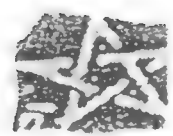
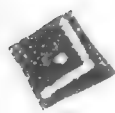
A 17 20 2 17 20 19 17 20 19 17 17 20 17 20 19 17 20 1 w/echo 17

B 17 20 2 17 20 19 17 20 19 17 17 20 17 20 19 17 20 1 w/echo 17

Verse 2:  
 I'm the evil in the Bible.  
 Go to church but never pray.  
 I'm a sister with a habit.  
 I'm a preacher never saved.  
 I stay out late and come home early.  
 Gonna rain on your parade.  
 I'm the finger on your trigger.  
 Better watch out what you say.  
 (To Bridge:)

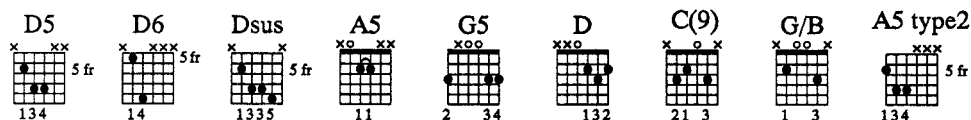
Fill 4

3 0 0 3 0 0 3 0 0 3 0 0 4 0 4 5



# TIE YOUR MOTHER DOWN

Words and Music by  
BRIAN MAY



Moderately fast rock ♩ = 136

Triplet feel (♩ =  $\frac{1}{3}$  ♩)

Intro:

Gtr.1 Rhy. Fig. 1

Intro: Gtr.1 Rhy. Fig. 1

w/Rhy. Fig.1 (2 times)

Yeah, — that's right. — Ooh, —

(end Rhy. Fig. 1)

hold — — —

— yeah. — Ow! 1. Well, get your

Verse 1:

w/Rhy. Fig. 1 (Gtr.1, 2 times)

par - ty gown, — well, get your pig - tail down, — get your heart beat - in', ba - by.

D C(9) G/B A5

I got my tim - in' right, I got my act down tight, it's got

3 3 G5 D C(9) G/B

to be to - night, my lit - tle school babe. Your

E5

ma - ma says you won't, and your dad - dy says you don't, but I'm boil -

TAB

3 3 G5

in' up in - side, and no way I'm gon - na lose out this time. (end Rhy. Fig. 2)

3 3

rake P.M. P.M.

TAB

A5

No way. Tie -

3 3 3 3 3

No way. Tie -

TAB

**Chorus:**

**Rhy. Fig. 3**

D5 D6 D5 Dsus D5 D6 D5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

your moth - er down, tie your moth - er down. Lock your

2. See additional lyrics

A5 ⑤ 3 fr open C A A5 G5 D A5 ⑤ 3 fr open C A A5 ⑤ 2 fr B

(end Rhy. Fig. 3)

dad - dy out of doors, I don't need him nos - in' a - round. Tie

**Rhy. Fig. 4**

D5 D6 D5 G5 D5 C(9) G/B

P.M. P.M.

your moth - er down, tie your moth - er down. Give me all your love to -

(end Rhy. Fig. 4)

**To Coda** ⊕

w/Rhy. Fig. 1 w/Fill 1 (Gtr. 2, 2nd time only)

A5 G5 D C(9) G/B

night. Wha! 2. "You're such a

**Verse 2:**

N.C. (A5)

dir - ty louse, so go get out of my house, that's all I ev - er get from your,

**Fill 1**

**Gtr. 2**

*f*

**TAB**

14

## w/Rhy. Fill 1 (Gtr. 1)

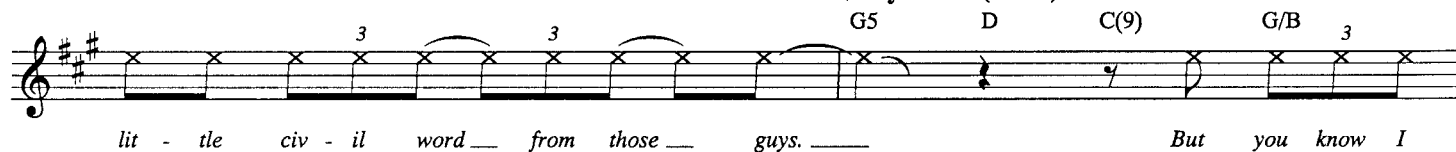
G5 D C(9) G/B N.C.



oh, fam - i - ly ties. In fact I don't think I've ev - er heard a sin - gle

## w/Rhy. Fill 1 (Gtr.1)

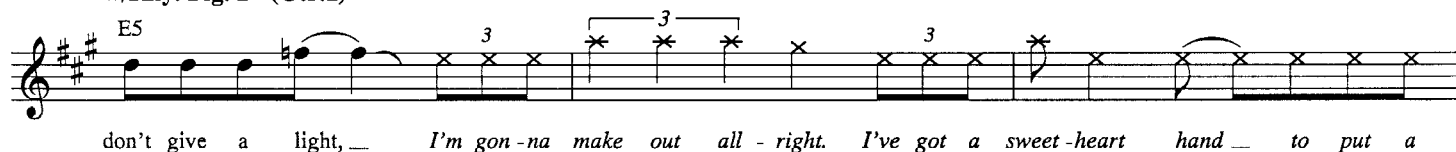
G5 D C(9) G/B



lit - tle civ - il word from those guys. But you know I

## w/Rhy. Fig. 2 (Gtr.1)

E5



don't give a light, I'm gon - na make out all - right. I've got a sweet - heart hand to put a

G5

A5

⑤

3 fr.

C

A

A5

⑤

3 fr.

C

A

A5

⑤

2 fr.

B

C

C#

D.S.  $\frac{S}{S}$  al Coda

3 fr.

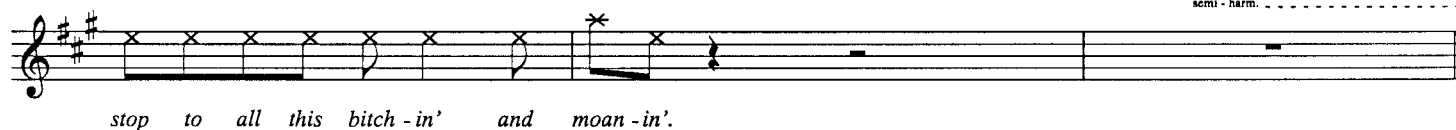
C

C#

4 fr.

Gtr.1

semi - harm. ....



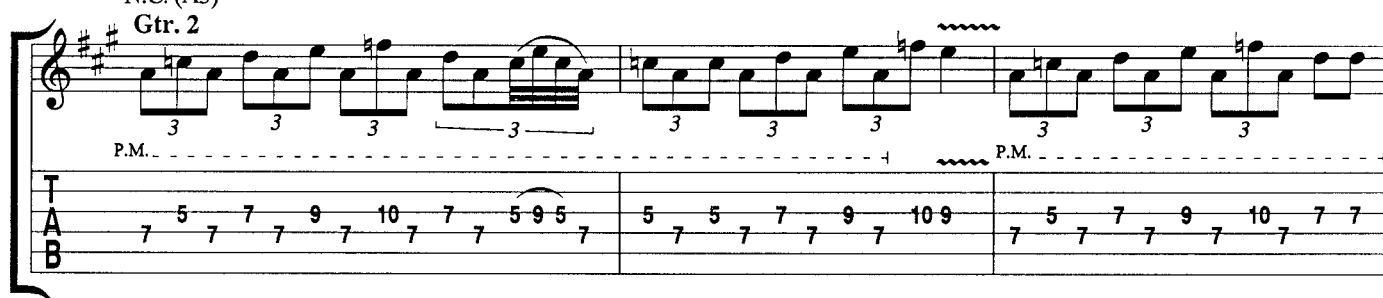
stop to all this bitch - in' and moan - in'.

⊕  
Coda

Guitar Solo:

N.C. (A5)

Gtr. 2



stop to all this bitch - in' and moan - in'.

## Rhy. Fill 1

G5

D

C(9)

G/B

Gtr.1



stop to all this bitch - in' and moan - in'.

## w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9)<sup>3</sup> G/B N.C. (A5)

straight eighths

P.M.

semi-harm.

## w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9)<sup>3</sup> G/B N.C. (A5)

P.M.

8va

trem. pick

semi-harm.

## w/Rhy. Fill 1 (Gtr. 1)

G5 D C(9) G/B N.C. (A5)

A.H. (8va)

A.H. (8va)

P.M.

A.H.

A.H.

harm. (8va)

harm.

A.H. pitch: G#

A.H. pitch: G#

## w/Rhy. Fill 1 (Gtr.1)

Musical score for guitar solo. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps. The solo consists of several measures of eighth and sixteenth notes, with triplets and sixteenth-note runs. The final measure is a half note A (8va) with a 1-1/4 note value.

Your  
A.H.  
(8va)

A.H.  
1-1/4

T  
A  
B  
 (6) 9 9 7 5 7 5 5 0 14 16 13 14 16 13 15 16 17 14 17 14 16 14 17 15 13 16 14 13 14 13

A.H. pitch: A

## w/Rhy. Fig. 2 (Gtr.1)

Musical score for guitar solo. The top staff is a treble clef with a key signature of two sharps. The solo consists of several measures of eighth notes, with a triplet of eighth notes in the final measure. The bottom staff is a bass clef with a key signature of two sharps. The solo consists of several measures of eighth notes, with a triplet of eighth notes in the final measure.

E5

mom and your dad\_\_\_ are gon-na plague me till I die. Why can't they un-der-stand\_ I'm just a

T  
A  
B  
 14 (14)

G5

A5 type2

Gtr.1

Musical score for guitar solo. The top staff is a treble clef with a key signature of two sharps. The solo consists of several measures of eighth notes, with a triplet of eighth notes in the final measure. The bottom staff is a bass clef with a key signature of two sharps. The solo consists of several measures of eighth notes, with a triplet of eighth notes in the final measure.

peace lov-in' guy? Wow! Yeah! Ow!

A5

⑤

2 fr.

B

3 fr.

C

4 fr.

C#

Chorus:  
N.C.

semi-harm.

Musical score for the chorus. The top staff is a treble clef with a key signature of two sharps. The chorus consists of several measures of eighth notes, with a triplet of eighth notes in the final measure. The bottom staff is a bass clef with a key signature of two sharps. The chorus consists of several measures of eighth notes, with a triplet of eighth notes in the final measure.

Tie\_\_\_ your moth-er down, tie\_\_\_ your moth-er down.



w/Fill 2 (Gtr. 2)

w/Rhy. Fig. 4

D5 D6 D5

(Gtr. 1)

T, t, t, tie your ma, ma, moth - er down. Tie your moth - er down, tie \_

\_ your moth - er down, \_ or you ain't no friend of

w/Rhy. Fig. 1 (Gtr.1)

mine. \_ Yeah! Tie \_

w/Rhy. Fig. 3 (Gtr.1, 3 times)

\_ your moth - er down, tie \_ your moth - er down. \_

Tie \_ your moth - er down, tie \_

Gtr. 2

TAB

8 7 8 7 7 5 7 5 7 5 7 4 7 5 5

Fill 2

Gtr. 2

TAB

15 15 15 15 15 15 15 15 15 15 15 15 15 15 (15)

D5 D6 D5 A5 G5 D A5

your moth-er down. Ooh, tie \_

P.M.

TAB

2 5 7 5 5 7 7 0 7 9 8 9 9 10 9 8 7 7

D5 D6 D5 Dsus D5 D6 D5 A5 G5 D

your moth - er down, tie your moth - er down. 8va

1-1/2

TAB

7 (7) 17 (17)

## w/Rhy. Fig. 4 (Gtr.1)

A5 D5 D6 D5

Ooh, tie your moth - er down, tie your moth-er down. Give me

A.H. (8va) (8va) (8va)

trem. bar

TAB

13 14 14 16 (12) (12)

A.H. pitches: G, A

Gtr.1 A5 G5 D5 C(9) G/B

all your love to - night.

## Chorus 2:

Tie your mother down,  
 Tie your mother down.  
 Take your little brother swimmin' with a brick.  
 Tie your mother down,  
 Tie your mother down,  
 Or you ain't no friend of mine.

(To Coda)

# TANGLED IN THE WEB

Words and Music by  
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,  
ROBERT MASON and KEITH OLSEN

Slow ♩ = 80

Intro:

G7

Mmm, \_\_\_\_\_ mmm. \_\_\_\_\_

TAB

1 3 3 6 1 0 (0) 1 3 6 (6) 8 1 (1) 3  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
3 5 5 8 3 3 3 8 (8) 10 3 (3) 3

Bb

C

Fsus2

G5

hold -----

TAB

1 3 6 1 0 (0) 1 3 3 3 3  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
3 5 8 3 3 3 8 8 10 3 (3) 3

Moderate rock ♩ = 106

Gm7

Gm6

Gm(b 6)

G5

Oh, \_\_\_\_\_

Rhy. Fig. 1

TAB

3 3 3 (3) 3 3 3 (3) 3 3 3 0  
3 3 3 2 (2) 2 2 2 1 (1) 1 1 0  
3 3 3 3 3 3 3 3 3 3 3 3

Gm7 Gm6 Gm(b 6)

yeah. \_\_\_\_\_  
(end Rhy. Fig. 1)

T  
A (0) 0 3 3 3 3 (3) 3 3 3  
B 3 5 5 3 1 3 3 3 3 3 3 3 3

G5 Verse: Gm7 Gm6

1. There's a feel - in' (a) lit -  
2. See additional lyrics Rhy. Fig. 2

T  
A (3) 3 3 0 (0) 0 3 3 3  
B 3 3 3 3 0 3 5 5 3 1 3 3 3 3

Gm(b 6) G5

- tle left of heav - en, shook me when you looked my way. Can't be - lieve -  
(end Rhy. Fig. 2)

T  
A (3) 3 3 3 (3) 3 3 0 (0)  
B 3 3 3 3 3 3 3 3 0 0

Gm7 Gm6 Gm(b 6) G5

— it, legs that run for - e - ver. Love to know you bet - ter an - y-time, -

T  
A 3 3 3 (3) 3 3 3 (3) 3 3 0  
B 3 3 3 3 3 3 3 3 3 3 3 0

Gm7

F5

(end Rhy. Fig. 3) Rhy. Fig. 4

Tangled in the Web - 6 - 3

1. w/Rhy. Fig. 1  
Gm7 Gm6

e - mo - tion, tan - gled in the web of your love.

(end Rhy. Fig. 4)

T (0)  
A (0/3)  
B 3 0 | 1 0 3 2 0

Gm(b 6) G5

Oh! 2. Hyp - no - tiz -

2. 3.  
G7 w/Rhy. Fig. 4

If you see me com - in', bet - ter run -

and find a place you can hide. Got - ta mad de - sire,

Bb C F5 G5 To Coda ⊕ Bb C

burn - in' up my lov - in' in - side, oh, burn - in' up my lov - in' in - side.

Fill 1 (end Fill 1) Gtr. 2

w/trem. bar

T (0)  
A (0/3)  
B 1 0 3 2 0 3 | 1 0 3 2 0 3

Musical score for "Ooh Ba-by, Yeah" by The Supremes. The score is for three parts: Vocal, Piano, and Bass. The key signature is one flat (Bb), and the time signature is 4/4. The vocal line includes lyrics "Ooh ba-by, yeah." and a final "Yeah." with a wavy line indicating a sustained note. The piano part features a melodic line with a "Gm7" chord marking. The bass part includes a line with the number "5" and a "13" marking.

[illegible]

Gm7 (8va) Gm6 Gm(b6) G5  
 (20) 20 1 (20) (20) (20) 20 18 1 20 1-1/2 (20) (20) 13 17 15 18 1

**Chorus:**  
**w/Rhy. Fig. 3**

8va

Fall - in', \_\_\_\_\_ fall - in', \_\_\_\_\_

15 18 15 18 17 15 18 18 18 20 22 22 22 22

1 1 1-1/2 1-1/2

D.S. al Coda

*D.S. al Coda*

Gm7 Eb 5 Bb 5 F5 C5

I'm fall - in' un - der your spell. \_

**Coda w/Fill 1 (2 times)**

Tan - gled in the web of your love. \_\_\_\_\_

[illegible][illegible]

**TAB** (5 string)

1 3 6 1 0 (0)  
0 0 0 0 0 (0)  
3 5 8 3 3 (3)

*Verse 2:*

Hypnotizin', temperature's risin',  
As the sweat rolls from my head to your lip.  
No surprises, nothin' disguises  
The dangerous curve of your hips.  
(To Chorus:)



# HEAVEN IS WAITING

Words and Music by  
GEORGE LYNCH, MICK BROWN,  
ANTHONY ESPOSITO and ROBERT MASON

Moderate rock ♩ = 110

Intro:

Gtr.1 D7sus D7 D7sus

*f*

P.M. - - - - - 4

Gtrs. 2 & 3 Rhy. Fig. 1

*f*

P.M. - - - - - 4 P.M. 4 P.M. - 4 P.M. - - - - - 4 P.M. 4 P.M. - 4

D7 Bb/D

P.M. - - - - - 4

P.M. - - - - - 4 P.M. - 4 P.M. - 4 P.M. - - - - - 4 P.M. - 4 P.M. - 4

B $\flat$  (#11)/DA.H. B $\flat$ /D  
(8va)

P.M. - - - - -

A.H.

T 6 5 0 3 3 5 x 7 7 7 7 7 7 6 5 0 3 3 5 x x 3 5 5

A

B

P.M. - - - - - P.M. - - - - - P.M. - - - - - hold - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

semi-harm. - - - - -

T (6) 0 0 0 0 0 0 6 x x 6 x x 5 (5) 3 5 x x 5 x x 6

A (3) 0 0 0 0 0 0 3 x x 3 x x 3 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C(9)

B $\flat$  m6

G/B

D7sus

P.M. - - - - -

T 6 5 0 3 0 3 5 x 0 0 0 0 0 0 10 10 11 10 13 15 13 12 15 13 15 13 15 14

A

B 13 12 10 10 11 10 13 15 13 12 15 13 15 13 15 14

(end Rhy. Fig. 1)

T (6) 0 0 0 0 0 0 6 x x 6 x x 0 0 0 0 3 0 0 3 3 1 2 8

A (3) 0 0 0 0 0 0 3 x x 3 x x 0 0 0 0 3 3 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 1 2 0

Verse:

w/Rhy. Fig. 1 (Gtr. 2, 2 times) D7

D7sus

D7

1. I've been try - in', try - in' to show \_\_\_\_ to you \_\_\_\_ the way -

2. See additional lyrics.

A.H.

1st time only

A.H. A.H. A.H.

T . 15 (15) (15)

A

B

A.H. pitch: D

*B♭/D* *B♭ (#11)/D* *B♭/D* *C(9)*

I feel in - side. It don't make no sense to hide -

*w/Rhy. Fill 1 (Gtr. 2)* *B♭ m6* *G/B* *D7sus* *D7* *D7sus*

my feel - ings. No, no time for wast - in'. Oh, -

*D7* *B♭/D* *B♭ (#11)/D*

there's got to be a way. I beg, steal, or take -

*w/Fill 1 (Gtr. 1)* *B♭ m6* *G/B* *D5* *C(9)*

the taste of tears you throw my way.

*Chorus:* *Csus/D* *C*

*Rhy. Fig. 2* *Gtr. 2* Heav - en is wait - ing, -

hold - - - - hold - - - - P.M. - - - -

TAB (3) 3 0 5 7 7 6 5 5 5 5 0 3 3

*Rhy. Fill 1* *Gtr. 2* *B♭ m6* *G/B* *D7sus* *D7*

P.M.

TAB (6) 3 3 3 8 (8) 8 8 8 7

A (3) 0 0 0 5 5 5 5 5 0 0

B (3) 1 1 2 0 0 0 0 0 0 0

*Fill 1* *Gtr. 1* *A.H.* *A.H. (8va)* *A.H.* *A.H.*

TAB 3 7 (7)

A.H. pitches: E, D

Csus2 G/B G/A G5

how can you walk a - way? \_\_\_\_\_ Yeah. Don't walk a - way. \_\_\_\_\_

T 3 3 3 3 (3)  
A 0 0 0 0 0  
B 3 2 2 2 0 3

D5 Csus/D C

Don't let me love in vain. \_\_\_\_\_

P.M. P.M. hold — — — — — hold — — — — — harm.

T 3 3 3 3 3 6 5 5 5 5 7 5  
A 2 0 5 0 7 5 5 5 5 5 5 5  
B 0 0 3 0 5 5 5 5 5 5 5 5

substitute w/Rhy. Fill 2 (Gtr. 2, 2nd time only) &  
Fill 2 (Gtr. 1, 2nd time only)

Fsus/B $\flat$  F/A Asus/D A/C#

Don't take your time, — girl, — don't be late. — (end Rhy. Fig. 2)

hold — — — — — hold — — — — — hold — — — — —

T 11 10 10 10 10 12 15 14 13 8  
A 10 10 10 10 10 12 14 14 14 5  
B 10 10 10 10 10 12 14 14 14 0

Rhy. Fill 2  
Asus/D A/C#

Gtr. 2

hold — — — — —

T 15 14 14 14  
A 14 14 14 14  
B 14 14 14 14

Fill 2  
Gtr. 1

T 15 14 15 15 17  
A 14 14 14 14  
B 15 15 15 15

Bridge:  
N.C.

Oh, \_\_\_\_\_ I will

## Gtr. 1

TAB

Gtr. 2  
Riff A

TAB

wait. \_\_\_\_\_ Don't turn a -

TAB

TAB

**Riff A**

way. \_\_\_\_\_ A -

semi-harm. rake - - - - 1

1/2

(12) 12 10 13

(end Riff A)

3 2 0

(1) 1 1 3 1 1 2 2 2 3 3 (3) 3 3 3 4 3

*Guitar Solo:*

[illegible]

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords F6, C(9), and D5 are indicated above the staff. The guitar tablature (TAB) below the staff shows fret numbers and techniques like P.M. (Palm Mute) and hold.

TAB: (12) 12 10 (10) 10 7 10 7 7 10 14 14 12 12 9 0 9 10 10 12

Second system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords F6, C(9), and D5 are indicated above the staff. The guitar tablature (TAB) below the staff shows fret numbers and techniques like P.M. (Palm Mute) and hold.

TAB: 10 (10) 12 10 12 12 15 13 12 13 13 17 15 13 15 15 18 17 15

Third system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords F6, C(9), and D5 are indicated above the staff. The guitar tablature (TAB) below the staff shows fret numbers and techniques like P.M. (Palm Mute) and hold.

TAB: (3/2/0) 0 0 0 0 0 0 0 7 8 7 7 7 2 3 (2/3) 2 3 0 2 3 0 3 3 2 0

Fourth system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords F6, C(9), and D5 are indicated above the staff. The guitar tablature (TAB) below the staff shows fret numbers and techniques like P.M. (Palm Mute) and hold.

TAB: (8va) (8va) F6 C(9) Gtr. 3 1 17 17 20 18 17 17 20 (20) 5 7 (7) 7 7 5 7 4

Fifth system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords F6, C(9), and D5 are indicated above the staff. The guitar tablature (TAB) below the staff shows fret numbers and techniques like P.M. (Palm Mute) and hold.

TAB: P.M. hold hold (3/2/0) 0 0 0 0 0 0 0 8 8 8 6 2 3 (2/3) 2 3 0 2 3 0 3 3 2 0

w/Riff A (Gtr. 2)  
N.C.

Gtr.1

7 3 7

TAB 7 10 12 14 12 7 8 10 8 7 8 10 7 10 12 14 12 7 8 10 8 7 8 14 10 7 14 7 10 12

14 12 7 8 10 8 7 8 10 8 6 13 8 13 10 13 10 12

13 10 12 13 13 10 12 12 13 12 10 12 11 12 11(11) 11 (11) 15 (15) 6 10

grad. release 1-1/2

13 10 11 13 10 11 10 9 7 10 (10) 12 7 10 8 12 9 12 12 13 12 15 15 15 18 14

8va D5

### Chorus:

w/Rhy. Fig. 2 (Gtr. 2, 2 times)

Csus/D C Csus2 G/B G/A G5

Heav-en is wait - ing, — how can you walk a - way? — Yeah. Don't walk a - way. —

(8va) —

trem P.M.

14 15 17 17 (17) (17) (17) (17)

TAB 14 15 17 17 (17) (17) (17) (17)



Musical staff for guitar in D major. Chords: D5, Csus/D, C, Fsus/Bb, F/A. Lyrics: "Don't let me love in vain. Don't take your time, girl,"

**w/Rhy. Fill 2 (Gtr. 2)**      **w/Rhy. Fig. 2 (1st 7 bars only)**  
 Asus/D      A/C#      D5      Csus/D      C  

 Musical staff for guitar. Chords: Asus/D, A/C#, D5, Csus/D, C. Lyrics: "don't be late. Heaven is waiting,"

Csus2      G/B      G/A      G5      D5  

 Musical staff for guitar. Chords: Csus2, G/B, G/A, G5, D5. Lyrics: "how can you walk away? Yeah. Don't walk away. Don't let me"

**w/Rhy. Fills 3 (Gtr. 2), 4 (Gtr. 3), & 5 (Gtr. 1)**  
 Csus/D      C      Fsus/Bb      F/A      Asus/D      A/C#  

 Musical staff for guitar. Chords: Csus/D, C, Fsus/Bb, F/A, Asus/D, A/C#. Lyrics: "love in vain. Don't take your time, girl, don't be late."

**Rhy. Fill 3**  
 Asus/D      A/C#      D5  
**Gtr. 2**  

 Musical staff for guitar and fretboard diagram for Rhy. Fill 3. Chords: Asus/D, A/C#, D5. Fretboard shows positions 15, 14, 14, 14, 3, 2, 0.

**Rhy. Fill 4**  
 Asus/D      A/C#  
**Gtr. 3**  

 Musical staff for guitar and fretboard diagram for Rhy. Fill 4. Chords: Asus/D, A/C#. Fretboard shows positions 15, 14, 14, 14.

**Rhy. Fill 5**  
 Asus      A      A5      C5  
**Gtr. 1**  

 Musical staff for guitar and fretboard diagram for Rhy. Fill 5. Chords: Asus, A, A5, C5. Fretboard shows positions 3, 3, 2, 2, 2, 2, 2, 2, 5, 3, 0, 0, 0, 0, 0, 0.

D5

Heav - en is wait ing. Heav - en is wait -

Gtr. 2 Rhy. Fig. 3

P.M. P.M. P.M. P.M. hold

T (3) 8 8 6 (6) 6 6 3  
A (2) 7 7 7 7 2 2 2  
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F6 C(9) D5

ing. Heav -

Lead vocal ad-lib. until fade (end Rhy. Fig. 3)

P.M. P.M.

T (3) 8 8 2 (2) 2 3 3 3  
A (2) 7 7 7 2 (3) 2 0 2 2  
B 0 0 0 0 0 0 0 3 0 0 0 3 0

w/Rhy. Fig. 3 (Gtr. 2, until fade) Repeat & fade

F6 C(9) D5

- en is wait - ing. Heav - en is wait - ing. Heav -

Verse 2:

I've been dying,  
Dying to tell you how you tear me up inside.  
Just a look from you can make or break me.  
Now, do you remember,  
Oh, when you call my name?  
I got this chill of chance  
That dreams won't fade away.  
(To Chorus:)

# THE SECRET

Words and Music by  
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,  
ROBERT MASON and KEITH OLSEN

All gtrs. tune down 1/2 step:

⑥ = E $\flat$     ③ = G $\flat$

⑤ = A $\flat$     ② = B $\flat$

④ = D $\flat$     ① = E $\flat$

Moderate rock ♩ = 120

Intro:

\*Gtr.1 (elec. 12 str.)

Chords: Em, G, Am7

Tab: 2 2 0 5 0 0 2 (2) 2 0 2 0 5

Gtr.2 (acoustic gtr.)

Tab: 0 0 0 0 (0) 2 0 0 3

\*Notes in parentheses indicate octaves produced as a result of the octave tuning of the 12 str. gtr.

Chords: Em, G, Am7

Tab: 2 2 0 5 0 0 2 (2) 2 0 2 4 2 0

Gtr. 3 (2nd time only)

Tab: 0 0 0 0 (0) 2 0 2 4 2 0 (12)

Gtr. 3

E5

Chords: E5

Tab: 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff is in G major (one sharp) and 4/4 time. It contains two measures. The first measure has a whole note chord of G4, B4, and D5, followed by a half note G4, and then a half note G4 with a sharp sign above it. The second measure has a half note G4, a half note A4, and a whole note G4. The tablature staff shows the fret numbers for each note: 0, 0, 0, 1, 2, 0, 0 for the first measure, and 0, 0, 2, 2, 0, 0 for the second measure. The word 'hold' is written above the first measure, and 'P.M.' (Palm Mute) is written below the second measure.

[illegible]

Gtr. 4

pick sl.

TAB

12 0

Musical notation for the word "Yeah!". It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a half note F#4, a half note G#4, a half note A4, and a half note B4, all beamed together. The word "Yeah!" is written below the staff.

Rhy. Fig. 1

P.M. — — — — — 4

hold — — — — — 4

P.M. — — — — — 4

T  
A  
B

0 0 2 0 0 2 0 0 1 2 0 0 2 0 0 2

Fill 1  
Gtr. 2 (acoustic gtr.)

T  
A  
B

P.M. - - - - | *hold* - - - - |

Fill 2

5 5 4 3 (3) 2 3 4 3 3

(end Rhy. Fig. 1)

0 0 2 0 0 0 0 5 4 3 2 6 5 4 4 3 2 1 1

Verse 1:

E5 G5 A5 G5 E5

Rhy. Fig. 2 Gtr. 3

From the cradle to the grave, —

P.M. P.M. P.M.

2 0 0 8 7 5 0 2 0 (2) 0 8 7 5 3 7 0 0 2 0 0 0 2

w/Fill 1 (Gtr. 2)

Lord, — how — much long — er till I'm saved? —

P.M. — — — — — hold — — — — —

TAB

0 0 0 1 2 0 0 2 2 2 (2) 2 0 5 7

G5 A5 G5

E5

w/Fill 1 (Gtr. 2)

(end Rhy. Fig. 2)

P.M. — — — — — P.M. P.M. P.M. — — — — —

TAB

0 0 2 0 0 0 2 0 0 5 6 7 3

### Bridge:

A5 F/A A5

1. Eyes — once o — pen nev — er closed, — that's the gate —

2. See additional lyrics.

Rhy. Fig. 3

Gtr. 3

hold — — — — —

TAB

2 2 3 5 (5) (3) 3 5 5 4 2 0

Rhy. Fig. 3A

Gtr. 2 (acoustic)

hold — — — — —

TAB

0 2 3 5 (5) 3 5 5 4 2 5 6 8

Fsus2 A5 F/A

- way to \_\_\_\_ your soul. \_\_\_\_ There's no hon - or ev - er shown -

hold - - - - -

TAB

0 0 0 0 (2) 2 2 3 5 3 3 5 5 4 2

TAB

(8) 8 0 2 3 5 (5) 3 5 5 4 2

C(9) G/B C(9) G D/F# 3 Chorus: E5

\_\_\_\_ in the \_\_\_\_ blue world. \_\_\_\_ 1. He can't hold \_\_\_\_ the se -  
2. See additional lyrics.

(end Rhy. Fig. 3) Rhy. Fig. 4

(end Rhy. Fig. 3A) Rhy. Fig. 4A

TAB

3 3 3 3 3 0 7 5

TAB

0 0 0 0 2 4 4

TAB

3 2 3 3 0 2 2

A5

A7(no 3rd)

C5

D5

cret an - y long - er. \_\_\_\_\_ You

TAB: 7 5 5 7 0 2 3 5 2 5 7 4

TAB: 0 2 2 0 2 (0/2) (3) 0 2 2 4 5

E5

G5

A5

know he'll nev - er tell, \_\_\_\_\_ He'll nev - er tell. \_\_\_\_\_ I swear he'll nev - er tell. \_\_\_\_\_

TAB: 0 2 3 2 0 2

TAB: 0 4/2 2/2 2/2 0/2 2/2 0/2



(end Rhy. Fig. 4) w/Rhy. Fig. 1 (Gtr. 3, 1st 3 bars only) w/Fill 1 (Gtr. 2)  
 Gtr. 4

Gtr. 5 (end Rhy. Fig. 4A) A.H. (8va) rake A.H. (8va) grad. bend A.H. 1 grad. release

w/trem. bar

A.H. (8va) 1/2 w/trem. bar

\*Left hand hammer with slide.

Fill 3  
 Gtr. 4

\*Apply slight pressure and slide

## Verse 2:

w/Rhy. Fig. 2 (Gtr. 3)

E5 G5 A5 G5 E5 w/Fill 1 (Gtr. 2)

Sha - dows rag - in' on the wall.

Gtr. 4

A.H. (15ma) A.H. (15ma)

1 15 14 (14) 15 14 (14) 12 12 14

TAB

G5 A5 G5 E5 w/Fill 1 (Gtr. 2) D.S.  $\text{al Coda}$

Sounds of scream - ing down the hall.

A.H. (8va)

1-1/2 A.H.

(14) 11 (11) (11) 9 11 9 7 9 (9) 7 8 9 7 9 7 5

(12)

TAB

Coda

Guitar Solo:

Gtr. 4 F#5

w/trem. bar

3

2 3 3 2 (2) 3 0 5 7 4 5 4 5 4 2 0 2 5 2 4 (4) 2 4 2 4 4 6 6 7

TAB

Gtr. 3

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

4 2 4 2 2 2 2 2 2 2 2 2 4 2 4

TAB

A.H. (15ma) A5 F#5 A.H. (8va) A5

P.M. hold P.M. A.H.

TAB 6 (6) 11 11 9 10 9 10 12 12 14 14 14 15 14 16

P.M. P.M. P.M. P.M.

TAB 2 2 2 3 4 5 2 0 2 2 2 2 2 2 2 2 2 2 2 0

F#5 A5

P.M.

TAB 16 15 18 18 14 18 15 16 17 16 14 14 14 15 14 16 17 17 16 14 14 15 14 16 17 16 14 17 15 14 16 14 13

P.M. P.M. P.M.

TAB 4 2 4 2 2 2 3 4 3 2 0

w/Rhy. Figs. 3 (Gtr. 3) &amp; 3A (Gtr. 2)

F/A A5

TAB 12 13 12 12 16 14 14 9 7 8 10 12 10 10 10 12 (12) 8 9 10 8 10 12 12

**Chorus:**

w/Rhy. Figs. 4 (Gtr. 3) & 4A (Gtr. 2) (2 times)

Gtr. 3  
E5

w/Fill 1 (Gtr. 2)

P.M. P.M. P.M. P.M. hold P.M. P.M. P.M.

1st time w/Fill 2 (Gtr. 2)  
2nd time w/Fill 4 (Gtr. 2)

w/Fill 1 (Gtr. 2)

P.M. P.M. P.M. hold

1. 2.

P.M. P.M. P.M.

Gtr. 2

Em G Am Em G Am

Em G Am Em G Am

Fill 4

Gtr. 2

Gtr. 2

Em G Am

T  
A  
B

(0) 2 0 0 2 4 2 0 0 0 0 0 (0) 2 0 0 0 3

Em G Am Em G Am

T  
A  
B

0 0 0 0 0 0 (0) 2 0 0 2 4 2 0 0 0 0 0 3

Em G Am Em G Am

T  
A  
B

(0) 2 0 0 0 3 0 0 0 0 0 (0) 2 0 0 2 4 2 0 0 0 0 0 3

Em G Am Em

T  
A  
B

(0) 2 0 0 0 3 0 0 0 0 0 (0) 2 0 0 2 4 2 0 0 0 0 0 0

*Bridge 2:*

Bones to break and rules to bend.  
Will the beatings ever end?  
Time for sorrows, time for pain.  
In the blue world.

*Chorus 2:*

He can't hold the secret any longer.  
I know he'll never tell.  
The night becomes his hell.

# DREAM UNTIL TOMORROW

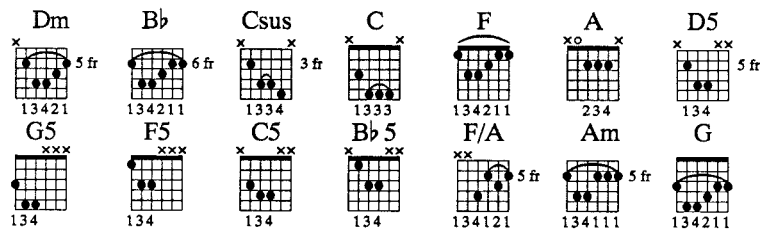
Words and Music by  
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,  
ROBERT MASON and KEITH OLSEN

Tune Down 1/2 Step

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$



Moderate rock ♩ = 112

Intro:

Em Gtr.1 (Acoustic Gtr.) C/E Am F C6 B $\flat$

hold ————— hold —————

T A B

0 2 0 0 1 (1) 0 2 2 0 1 1 0 1 3 3 3

Em C/E Am F C6 B $\flat$

Oh, — oh. —————

T A B

0 2 0 0 1 (1) 0 2 2 0 1 1 0 1 3 3 3

Verse:

Em C/E Em

1. So man - y miles a - way. — Thoughts of you

2. See additional lyrics.

T A B

0 2 0 0 1 (1) 0 2 0 0 0

D C Em C/E

fill my ev - 'ry day. I spend the emp - ty hours \_\_\_\_\_

TAB

Em G F(9) Am

hear - ing the last words you said. \_\_\_\_\_ A thou - sand

TAB

F/A Am F C Bb

days be - tween us, \_\_\_\_\_ a thou - sand nights we spent a - part. \_\_\_\_\_

(To Rhythm Slashes)

TAB

Dm Bb Csus

Trust in my love; \_\_\_\_\_ you know, on - ly time \_\_\_\_\_ can sep -

(8va) (end solo)

1/2 (On D.S. only)

(24) 22

TAB



**C**  
w/Fill 1

**Dm** **Bb**

8va - a - rate us. I - ma - gine lost in my arms, -

(On D.S. only)

24 (24) 22 (22) 17 (17) 17 (17) 20 20

T  
A  
B

**F** **A** **To Coda** **D5**

deep in a love that will last for - ev - er. All I've ev - er want -

(8va)

Rhy. Fig. 1A  
Gtr. 2

hold - - - - -

(20) 18 17 19 (19) 12 0 2 3

T  
A  
B

**G5** **F5** **C5** (end Rhy. Fig. 1)

- ed, ev - 'ry - thing I've wait - ed for. (end Rhy. Fig. 1A)

0 0 0 2 0 2 3

T  
A  
B

**Fill 1**

2 2 3 2 3 0

T  
A  
B

## 1. Rhy. Fig. 2

D5 G5 F5

Hold me in \_\_\_\_\_ your dreams, \_\_\_\_\_ dreams un - til \_\_\_\_\_ to - mor -

Rhy. Fig. 2A

TAB

0 2 3 0 0 0 1 3

(end Rhy. Fig. 2)

C5 Bb 5 F5 G5

- row comes. (end Rhy. Fig. 2A)

TAB

3 2 0 2 3 1 3 3 3 1 0 0 0 3

## 2. w/Rhy. Figs. 1 &amp; 1A

D5 G5 F5

Build my world \_\_\_\_\_ a - round \_\_\_\_\_ you. Let my love \_\_\_\_\_ sur - round -

w/Rhy. Figs. 2 &amp; 2A

C5 D5 G5

\_\_\_\_\_ you dar - ling. \_\_\_\_\_ Hold me in \_\_\_\_\_ your dreams, \_\_\_\_\_

F5 C5 Bb

dreams un - til \_\_\_\_\_ to - mor - row comes.

Solo:

F5

G5

Am

F/A

First system of guitar music. The treble clef staff shows a melody with a triplet of eighth notes and a wavy line indicating a vibrato. The bass clef staff shows a bass line with a triplet of eighth notes and a wavy line. The TAB staff shows the fret numbers: 5 5 8 8 | 7 8 7 5 | 8 8 | 7 8 | 12 10 6 | 10 5 | 5 6. Chords F5, G5, Am, and F/A are indicated above the staff. The text 'A.H. A.H.' appears at the end of the system.

Am (continue simile)  
A.H.

G

F

Am

F/A

Second system of guitar music. The treble clef staff shows a melody with a triplet of eighth notes and a wavy line. The bass clef staff shows a bass line with a triplet of eighth notes and a wavy line. The TAB staff shows the fret numbers: 5 8 | 5 7 | 9 7 | 5 7 | 5 4 | 5 5 | 7 5 | 7 7. Chords Am (continue simile), G, F, Am, and F/A are indicated above the staff. The text 'A.H.' appears at the beginning of the system.

Am

G

F

Third system of guitar music. The treble clef staff shows a melody with a triplet of eighth notes and a wavy line. The bass clef staff shows a bass line with a triplet of eighth notes and a wavy line. The TAB staff shows the fret numbers: 8 7 8 7 | 8 10 | 12 12 | (12) (12) | 10 7 8 | 7 8 | 10 10 | 10 9 9. Chords Am, G, and F are indicated above the staff. The text '1/2' appears above the TAB staff.

Am

F/A

Am

Fourth system of guitar music. The treble clef staff shows a melody with a triplet of eighth notes and a wavy line. The bass clef staff shows a bass line with a triplet of eighth notes and a wavy line. The TAB staff shows the fret numbers: 12 13 12 | 9 10 9 | 17 | 17 19 | 20 | (20) | 17 18 | 17 18 | 15 17. Chords Am, F/A, and Am are indicated above the staff. The text '8va' appears above the TAB staff.

G

F

Am

F/A

Fifth system of guitar music. The treble clef staff shows a melody with a triplet of eighth notes and a wavy line. The bass clef staff shows a bass line with a triplet of eighth notes and a wavy line. The TAB staff shows the fret numbers: 15 17 | 15 17 | 13 15 | 13 15 | 13 15 | 12 15 | 12 13 | 12 13 | 12 | (12) | 17 12 | 12 | 17 12 | 13 17 | 22 24 | 22 17 | 13 12 | 17 14. Chords G, F, Am, and F/A are indicated above the staff. The text '(8va)' appears above the TAB staff.

Am

F  
8va

C

D.S.  $\S$  al Coda

$\oplus$   
Coda w/Rhy. Figs. 1 & 1A (4 times)

D5 G5 F5

All I've ev - er want - ed, ev - 'ry - thing — I've wait -

w/Rhy. Figs. 2 & 2A

C5 D5 G5

- ed for. — Hold me in — your dreams, —

F5 C5 B♭5 F5

dreams un - til — to - mor - row comes.

Electric Sitar

Em

hold —

TAB

0 2 (0) (2) (0) (2) 0 0 2 4 5 7

A Tempo

Rhy. Fig. 3

A

rit.

TAB

5 (5) 4 (4) 1 0 2 0 2 (2) 3 2 2 0



C B $\flat$  5 C5 B $\flat$  5 A5

1/2 1/2 1/2 1/2

T 12 (12) 10 12 10 8 10 8 10 8 14 (14) (14) 14 12 10 14 (14) 12 10 12 14

A 7 7 7 7 7

B

Csus C

3 3 3 3 3 3 3 3

T 10 14 12 10 12 14 10 14 12 14 12 14 10 14 12 14 12 14 15 12 14 17 (17) 13 17 13 17 13 15

A

B

B $\flat$  5 A5

1/2 1 trem. bar

T 15 13 10 13 10 12 (12) (12) 10 8 (8) 21 22

A

B



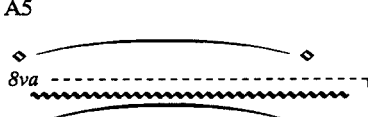
Csus C B $\flat$  5 A5

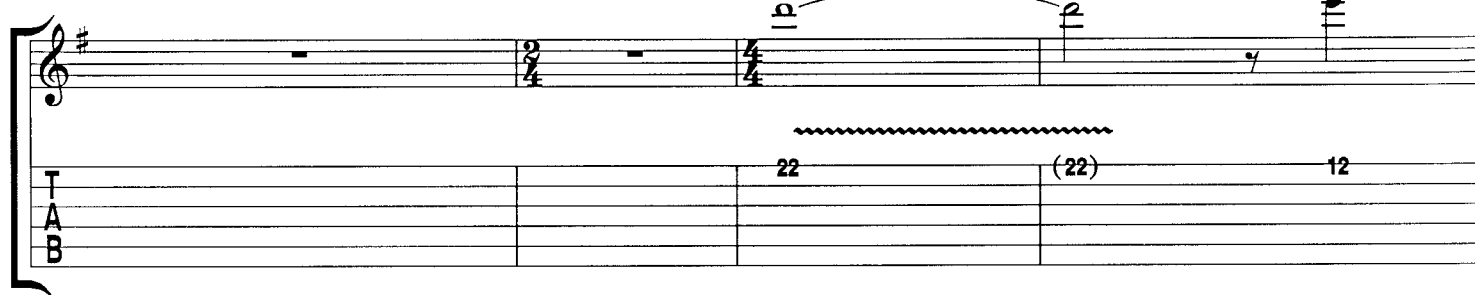
1/2 1/2




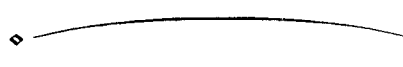
T (22) 14 (14) 12 14 10 12 10 9 10 19

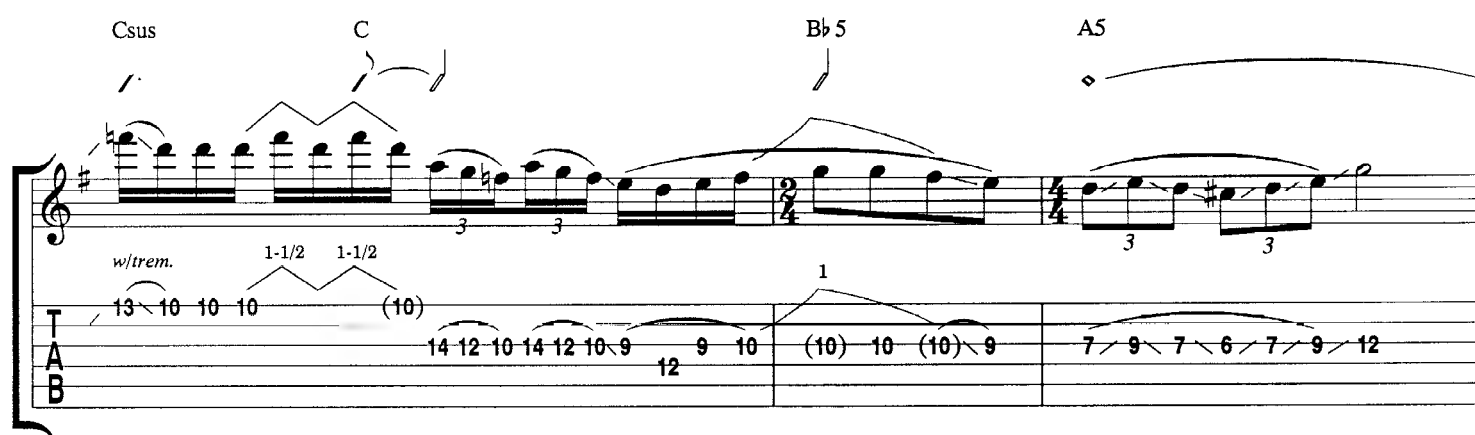
A



B

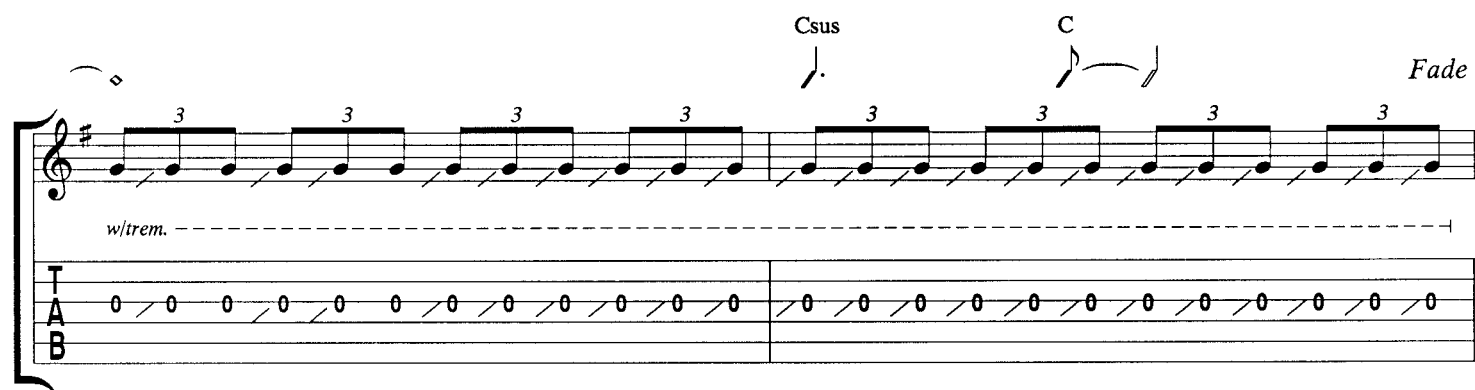
Csus  Bb 5  A5 



Csus  C  Bb 5  A5 



Csus  C  Fade



**Verse 2:**

I'm fighting time and distance.  
 Illusion hides the fear inside.  
 How can I bring you closer,  
 I want you by my side.  
 I lie awake and wonder,  
 I'm all alone for one more night.  
 Trust in my love,  
 You know only time can separate us.  
 Your image burns in my mind,  
 Deep in a love that lasts forever.  
 (To Chorus:)



# JUNGLE OF LOVE

Tune Down 1/2 Step

⑥ = E $\flat$  ③ = G $\flat$ ⑤ = A $\flat$  ② = B $\flat$ ④ = D $\flat$  ① = E $\flat$ 

Words and Music by  
 GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,  
 ROBERT MASON and KEITH OLSEN

Moderate rock ♩ = 93

D

N.C.

7 8 7 8 7 8 7 8 8

7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5

3 0 0 1 3 0 1 2 3 (3)

5 7 5 3 5 7 5 5 4

5 7 5 4 5 7 5 5 4

A5

1/2 1/2

1. Hey!

2 2 2 2 2 2 2 2 2

0 0 3 4 0 3 4 0 3 2 0 0 3 4 0 2 3 1 0

Verse :

A5

Come on o - ver girl, —

shak-in ain't no crime. —

2. See additional lyrics.

2 2 2 2 2 2 2 2 2

0 0 3 4 0 3 4 0 3 2 0 0 3 4 0 3 4 0 3

\* P.M.

\* Pinch harmonic

Show me what you got \_\_\_ and more, \_ you work \_\_\_ it all \_\_\_ so fine. \_

T 2/2  
A 2/2  
B 0

0 3 4 0 3 4 0 3 2 0 7 5 3 1 0 3

D5 F5 G

Legs for days with wick-ed ways. \_ Sen - sa - tions on \_\_\_ my mind. \_

T 2/2  
A 2/2  
B 0

0 3 4 0 3 4 0 3 2 0 2 2 2 2 0 0 3 4 0 3

A5 P.H.

Drinks are cheap and so are you; \_\_\_ you know I got \_\_\_ the time. \_

T 2/2  
A 2/2  
B 0

0 3 4 0 3 4 0 3 2 0 7 5 3 1 0 3

D5 F5 G

Oh, no. \_\_\_ Ooh, \_\_\_ sweet frus - tra - tion. \_

T 2/2  
A 2/2  
B 0

0 3 4 0 3 4 0 3 2 0 7 5 3 1 0 3

Gm F 8va C5 Bb 5

hold \_ \_ \_ \_ \_ hold \_ \_ \_ \_ \_

T 2/2  
A 2/2  
B 0

8 10 12 12 12 10 8 12 10 10 10 10 10 8 8 8 8 5

82

Gm F C5 8va Gm F 8va

Oh, no. A-noth- er pay-check came and went. Oh, no. I can't re -

hold hold hold

T  
A  
B

8-10 12 12 12 10 8 10 10 (10 10) 8 7 8-10 12 12 10 12 10 8

[illegible]

*Chorus:*

up in the jun - gle of love. \_\_\_\_

Rhy. Fig. 2

Let me

T  
A  
B

2 2 5 2 5 x 2 x 0 2 5 5 2 2 5 5 2 2 7 7  
2 4 4 2 4 x 2 x 0 4 4 2 2 4 4 2 2 7 7  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5

D5

sing be - tween the things that you've been swing - in'. Tie me

T  
A  
B

2 5 2 5 5 2 2 0 7 7 7 8 7 5 7 5  
2 4 2 4 4 2 2 0 7 7 7 8 7 5 7 5  
0 0 3 5

A5

up in the jun - gle of love. Ooh,

hold 1 1

TAB

2 5 2 5 5 2 0 2 5 2 2 5 8 7 (7) (7)

0 0 4 2 4 4 2 0 3 0 0 4

To Coda ⊕

1. D5

strut - tin' lit - tle queen - ie, you can look, but don't you touch. Tie me

(end Rhy. Fig. 1)

1/2 w/bar

TAB

2 5 5 2 2 5 5 2 2 0 (7) 7 5 7 0 2 1 0

0 0 4 4 2 2 4 4 2 2 0 3 0 2 1 0

A5

up.

P.H.

TAB

2 2 2 0 0 3 4 0 3 4 0 3 2 0 2 0 0 3 4 0 3 5 3 0 0 3

1

TAB

2 2 2 0 0 3 4 0 3 4 0 3 2 0 2 0 0 3 4 0 5 6 5

2. D5 E5 F5 G5 A5 8va

look, but you \_ can't touch. \_ Tie me up. Tie me up. Oh, yeah! \_

8va

1-1/2

15

*Guitar Solo:*  
**w/Rhy. Fig. 1**

(8va) w/Rhly, Fig. 1

Gm F C5 Bb 5

(15) 15 18 15 18 15 18 15 15 15 15 15 15 15 15

1/2 1/2 1/2 1 1

3 3 5

8

[illegible]

## Coda

*Verse 2:*

Come on over girl, you know I'm on the make.  
The way that I've been watching you  
My heart's sure to break.  
Like a shot without a chaser  
You bring me to my knees.  
Put my money where your mouth is  
'Cause I know you aim to please.  
Oh no. Lord have mercy.  
Oh no. Another drink before I'm dry.  
Oh no. I want to see what's on the menu.

*(To Chorus:)*

# I WANT IT

Words and Music by  
GEORGE LYNCH, MICK BROWN,  
ANTHONY ESPOSITO and ROBERT MASON

### Tune Down 1/2 Step

⑥ = E $\flat$     ③ = G $\flat$

⑤ = Ab    ② = Bb

$$\textcircled{4} = D_p \quad \textcircled{1} = E_p$$

Csus2



G5



C(9)



G/B



E7(#9)



7 ft

**Moderate rock ♩ = 90**

*Intro:*

Ctn 1 (Am7)

**Rhy. Fig. 1**

(Drums) (x) **Gr. 1 Rhy. Fig. 1**

### Double-time

Csus2

G5

(E/G#)

(Am7)

Oooh, hey!

(end Rhy. Fig. 1)

Rhy. Fig. 2

semi-harm.

T  
A  
B

3 3 3

3 3 3

0 0 0

3 3 3

3 4

(end Rhy. Fig. 2)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written on a single staff with a treble clef. The second system contains the bass line in bass clef, also with a key signature of two sharps and a 2/4 time signature. The bass line is written on a single staff with a bass clef. The score includes a 'P.M.' (Piano) marking and a 'T.A.B.' (Tuning) section at the end.

Csus2

**Rhy. Fig. 3**

G5

D

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The guitar accompaniment is shown in a simplified notation below the staff, with letters T, A, and B representing fret positions. The second system continues the melody and includes a 'semi-harm. hold' instruction for the guitar, with fret numbers 8 and 7 indicated for the harmonic and natural notes respectively.

Csus2                      G5                      (E/G#)                      A5

(end Rhy. Fig. 3) Rhy. Fig. 4                      w/Fill 1 (Gtr. 2)                      (cont. in slashes)

Verse:                      (end Rhy. Fig. 4) D/A

1. From the day our eyes — first met, it's a time —  
2. See additional lyrics

Gtr. 3 (clean)  
(This part is doubled by Gtr. 4, 8va)

hold — — — — — hold — — — — —

Dm9/A

— I can't for get. — You're a ball of fire — burn —

(hold) — — — — — hold — — — — —

Fill 1

Gtr. 2 (8va) — — — — —

harm. — — — — —

trem. bar

harm.

\* While pulling off with fret hand, gently touch string with base of pick hand and slide down.



Asus A A7

in'. \_\_\_\_\_ Ev - 'ry

hold ----- hold -----

TAB

3	2	2	2	2	2	0	5	2
---	---	---	---	---	---	---	---	---

D/A

wom - an needs a man, so ba - by, here I am.

(hold) hold -----

TAB

2	2	5	0	4	2	3	2	4
---	---	---	---	---	---	---	---	---

Dm9/A A7sus Gtr.1

Make your wheels of love keep turn - in'.

hold ----- hold ----- hold -----

TAB

3	1	0	3	3	0	2	2	2
---	---	---	---	---	---	---	---	---

pick sl.

## Pre-Chorus:

Csus2 G5 D

No! Tell me I'm not dream - in'.

w/Fill 2 (Gtr. 2, 1st time) &  
w/Rhy. Fill 1 (Gtr. 2, 2nd time only)

Tease me just — e - nough — to keep — me scream - ing through — the night. —

**Chorus:**  
w/Rhy. Fig. 2 (Gtr. 1)

— You got - ta lot - ta love, — and I want it.

substitute Rhy. Fill 2  
(Gtr. 1, 2nd time only) w/Rhy. Fig. 3 (Gtr. 1, 1st 3 bars only)

Let me take — you, let me make — you mine. —

w/Rhy. Fill 1

w/Rhy. Fig. 2 (Gtr. 1)

To Coda ⊕

You got - ta lot - ta love, — and I want it.

Fill 2

Gtr. 2

TAB  
8 7 7 7

Rhy. Fill 1

Gtr.1

C

hold — — — — semi-harm.

TAB  
7 7 5 5

Rhy. Fill 2

Gtr.1 Am

G/A

P.M. — — — — P.M. — — — —

TAB  
5 7 0 0 4 5 0 0

## 1. w/Rhy. Fig. 4 (Gtr. 1)

Csus2

## w/Fill 3 (Gtr. 2)

A5

I can't do \_\_\_ with - out \_\_\_ you one \_\_\_ more night. \_\_\_

## 2. w/Rhy. Fig. 3 (Gtr. 1)

Csus2

Nev - er saw \_\_\_ a wom - an look \_\_\_ so right. \_\_\_

## w/Rhy. Fig. 4 (Gtr. 1, 1st 2 bars only)

Csus2

Ooh, I can't do \_\_\_ with - out \_\_\_ you one \_\_\_ more night. \_\_\_

## Bridge:

C#m7

## Gtrs. 3 &amp; 4

hold

5 4 6 4 4 6 7 4 6 5 4 6 (4) 5 4 4 6

## Gtrs. 1 &amp; 2

⑥ 12 ft.  
E

Ooh, \_\_\_ yeah.

## Fill 3

Gtr. 2

harm.  
(8va)

harm.

trem. bar

5 10 10 (10) (10)

2 fr. F# 4 fr. G# 1 fr. F 2 fr. F# open E C#m7

I've been watch - ing you.

hold -

TAB

Yes, I have.

(hold) -

TAB

Gtrs. 1 & 2

6 open E 2 fr. F# 4 fr. G# 1 fr. F 2 fr. F# 4 fr. G#

Ooh, yeah!

(hold) -

TAB

(Am7)

A.H. —

(8va)

Gtr. 2

A.H. —

P.M. — — —

Tablature for Gtr. 2 (Am7):

Staff 1: 5 5 5 7 (7) 5 7 9 9 5 7 (7) 4 5 7 5 5 5 4

Staff 2: 5 5 5 7 (7) 5 7 9 9 5 7 (7) 4 5 7 5 5 5 4

Gtr. 1

A.H. pitch: E

P.M. — — — — —

Tablature for Gtr. 1 (A.H. pitch: E):

Staff 1: 3 0 0 7 0 5 0 7 (7) 5 0 0 0 0 3 0 3 0 0 7 0 5 0 7

Staff 2: 3 0 0 7 0 5 0 7 (7) 5 0 0 0 0 3 0 3 0 0 7 0 5 0 7

P.M.

P.M. — — — — —

Tablature for Gtr. 2 (P.M.):

Staff 1: 7 4 7 (7) 7 7 5 7 2 7 5 8 5 8 5 7 8 7 5 7 5 8 5

Staff 2: 7 4 7 (7) 7 7 5 7 2 7 5 8 5 8 5 7 8 7 5 7 5 8 5

P.M. — — — — — semi-harm.

P.M. — — — — —

Tablature for Gtr. 1 (P.M. — — — — — semi-harm.):

Staff 1: (7) 5 4 7 5 3 0 0 7 0 5 0 7 (7) 5 0 0 0 0 0 0 0

Staff 2: (7) 5 4 7 5 3 0 0 7 0 5 0 7 (7) 5 0 0 0 0 0 0 0

Csus2

G5

(E/G#)

(Am7)

Tablature for Gtr. 2 (Csus2, G5, (E/G#), (Am7)):

Staff 1: 8 5 8 5 8 5 8 7 (7) 5 7 7 7 5 7 5 7 5 5 13 13 13 15

Staff 2: 8 5 8 5 8 7 (7) 5 7 7 7 5 7 5 7 5 5 13 13 13 15

Tablature for Gtr. 1 (Csus2, G5, (E/G#), (Am7)):

Staff 1: 3 0 0 7 0 5 0 7 3 0 0 7 0 5 0 7

Staff 2: 3 0 0 7 0 5 0 7 3 0 0 7 0 5 0 7

musical notation system 1 (first system):

Staff 1 (Treble Clef): Tremolo bar, to slack →, 1/2, 8va -----

Staff 2 (TAB): (15), (0) (0), 19, (19) 17 19 20 19, 17 17 17 17, 19, 17, (17), 20

musical notation system 2 (second system):

Staff 1 (Treble Clef): P.M. -----, A.H. (8va) -----, A.H. -----

Staff 2 (TAB): (7) 5, 0 0 0 0 0 0, 3 0 0 7 0 5 0 7, (7) 5 0 0 5

A.H. pitches: C, D

musical notation system 3 (third system):

Staff 1 (Treble Clef): D(4), 3, 3, 3, 1, 1/2

Staff 2 (TAB): 17 20 17 20, 17 20 17 20, 17 22 (22), (22) (22), (22) (22), 17 15, 14 15 17, 14 17 15 16, 17 17 19, 16 17

musical notation system 4 (fourth system):

Staff 1 (Treble Clef): P.M. -----

Staff 2 (TAB): 3 0 0 7 0 5 0 7, (7) 5 0 0 0 0 0 0, 2/4, 3 0 3 0 4

musical notation system 5 (fifth system):

Staff 1 (Treble Clef): G5, Csus2, (Am7), trem. bar, 1-1/2, 1/2, trem. bar, 1

Staff 2 (TAB): 19 17 16, 17 19 17 19 17, 19, (19), 7, (7) (7) 5 7 7 7 5

musical notation system 6 (sixth system):

Staff 1 (Treble Clef): P.M. -----

Staff 2 (TAB): 3 3 3, 3 0 3, 3 0 3, 3 0 0 7 0 5 0 7, (7) 5 0 0 0 0 0 0

A.H. (8va)  
 P.M. A.H. P.M. A.H. (8va)  
 A.H. pitch: F A.H. pitch: G  
 A.H. (8va)  
 A.H. semi-harm.  
 A.H. pitch: C  
 Csus2  
 G/B Em7 8va  
 1 1

(5) 7 5 7 5 7 5 7 8 7 (7) 5 4 0 0 0 5  
 A.H. pitch: F A.H. pitch: G  
 3 0 0 7 0 5 0 7 (7) 5 6 7 3 0 0 7 0 5 0 7  
 A.H. pitch: C  
 (5) 4 7 5 2 5 9 12 14 12 13 15 13 12 14 13 15 13 15 17 18 15 17 13 15 13  
 (7) 5 0 0 0 0 0 0 3 0 3  
 15 13 12 13 12 16 12 13 12 15 18 0 20 20 20 17 17 20 17 20 19  
 3 0 3 8 7 8 7 8 7 7 7 7

(8va) ----- Am Am7

1 22 (20) (22) 22 grad. release

T 17 19 22 (20) (22) 22

A

B

## Gtr. 3 Rhy. Fig. 5

hold -----

T 8 8 8 10 10 8 8 8 10

A 7 7 7 9 9 9 9 9 9 10

B 7 7 7 10 10 10 10 10 10 10

Dsus/A (8va) ----- D/A (Am)

1 22 22 (22) 20 20 19 20 22 20 (20)

T

A

B

T 8 7 8 7 7 7 7 7 7 7

A (10) 7 7 7 7 7 7 7 7 7

B (7)

D/A Dm/A Am

1 8 (8) 5 8 5 8 7 5 7 5 5 8 5 7 5 8 7 5 6 5 3 3

T

A

B

(end Rhy. Fig. 5)

T 7 5 7 7 5 5 7

A

B



Am7

Dsus/A

A.H.  
(8va) D/A

w/Rhy. Fig. 5 (Gtr. 3)

Am7 Dsus/A A.H. (8va) D/A

w/Rhy. Fig. 5 (Gtr. 3)

3 3

5 7 7 5 2 4 5 7 9 7 5 7 9 5 (5) (5)

trem. bar

A.H. pitch: F#

(Am)

D/A

Dm/A

Am

(Am) D/A Dm/A Am

1 3 3 1

4 5 (5) 7 5 7 5 7 5 8 5 8 (8) 5 7 8 5 7 (7)

1/2

Half time

w/Rhy. Fig. 1 (Gtr. 1)

(Am)

D.S. al Coda

Half time w/Rhy. Fig. 1 (Gtr. 1) (Am)

Ooh. Oh, oh, oh! Yeah! You got-ta lot-ta

fdbk (8va)

5 7 (7)

Coda

w/Rhy. Fig. 3 (Gtr. 1, 1st 3 bars only)

Csus2

G5

D

w/Rhy. Fill 1

Coda w/Rhy. Fig. 3 (Gtr. 1, 1st 3 bars only) Csus2 G5 D w/Rhy. Fill 1

Nev - er saw a wom - an look so right. You got - ta lot - ta

w/Rhy. Fig. 2 (Gtr. 1)

(Am)

w/Rhy. Fig. 3 (Gtr. 1)

Csus2

w/Rhy. Fig. 2 (Gtr. 1) (Am) w/Rhy. Fig. 3 (Gtr. 1) Csus2

love, and I want it. Let me take you,

G5

D

w/Rhy. Fig. 2 (Gtr. 1)

(Am)

G5 D w/Rhy. Fig. 2 (Gtr. 1) (Am)

let me make you mine. You got-ta lot-ta love, and I

## w/Rhy. Fig. 3 (Gtr. 2)

Csus2

G5

D

want it. I can't do \_\_\_ with - out \_\_\_ you one \_\_\_ more night. \_\_\_

N.C.

You got - ta lot - ta \_\_\_

Gtr. 2 (This part is doubled by Gtr. 1, 8va)

7 5 7 5 5 7 5 6 7 5 6 7 5 7 5 3

love! \_\_\_

6 5 3 5 5 3 5 3 3 5 (5) (5) 12

G5

(E/G#)

N.C.

Gtrs. 1 & 2

A.H. 8va

A.H.

3 3 2 3 0 0 2 0 2 (2)

3 4 3 0 0 0 0 0

A.H. pitch: C#

## Verse 2:

I'm spending every endless night  
 Let it burn with all my might.  
 Honey, nothing gets me higher.  
 Baby, if you'll just give in,  
 We can both begin  
 To build a never-ending fire.

## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret  
String 5, 12th Fret  
String 4, 13th Fret  
A "C" Chord  
C Chord Arpeggiated

## BENDING NOTES

**HALF STEP:** Play the note and bend string one half step.\*

**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.

**WHOLE STEP:** Play the note and bend string one whole step.

**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.

**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.

**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.

**TWO STEPS:** Play the note and bend string two whole steps.

**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.

**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until

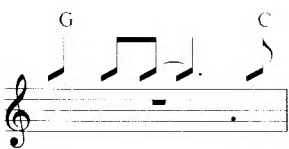
release begins (indicated at the point where line becomes solid).

**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.

**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

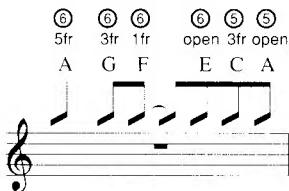
\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

## RHYTHM SLASHES



**STRUM INDICATIONS:**  
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**  
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.



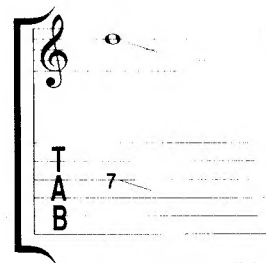
**FRET-BOARD TAPPING:**  
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



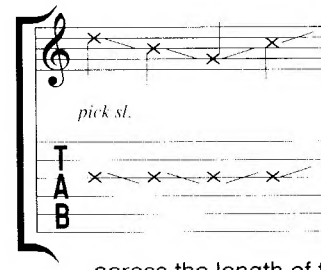
**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



**SHORT GLISSANDO:** Play note for its full value and slide in specified direction at

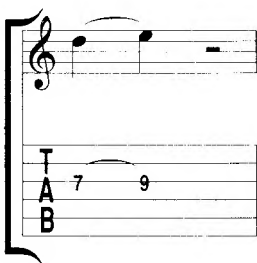
the last possible moment.



**PICK SLIDE:**  
Slide the edge of the pick in specified direction

across the length of the string(s).

## ARTICULATIONS



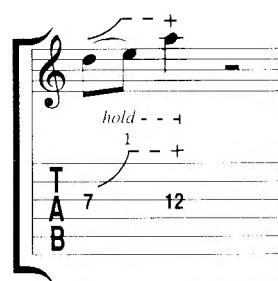
**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



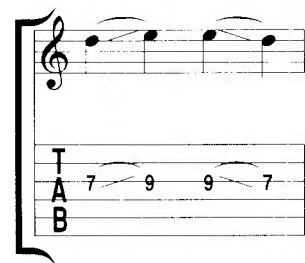
**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.



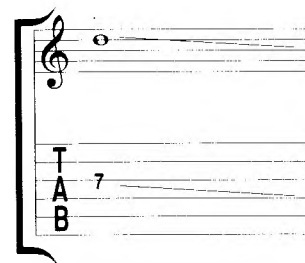
**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.

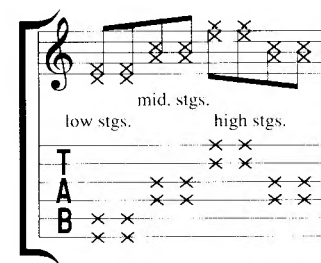


**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



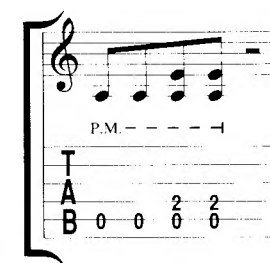
**LONG GLISSANDO:** Play note and slide in specified direction for the full

value of the note.

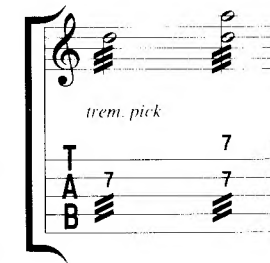


**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand

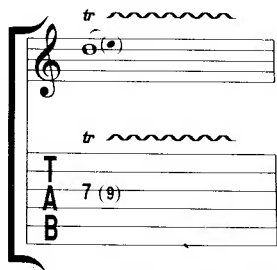
across all six strings while pick hand strikes specified area (low, mid, high strings).



**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



**TREMOLO PICKING:** The note or notes are picked as fast as possible.

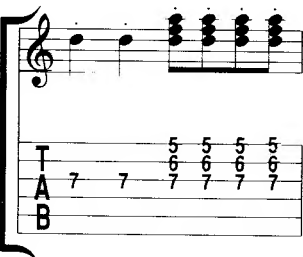


**TRILL:**  
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

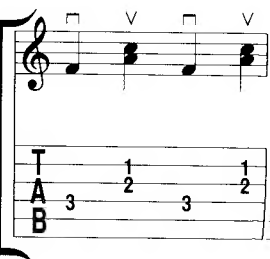


**ACCENT:**  
Notes or chords are to be played with added emphasis.



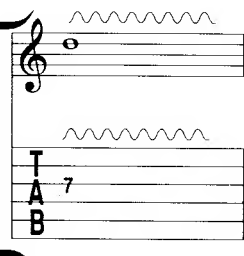
**STACCATO (Detached Notes):**  
Notes or chords are to be played roughly

half their actual value and with separation.



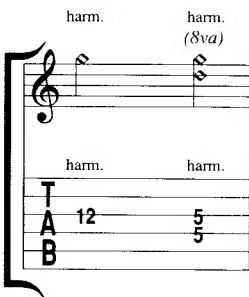
**DOWN STROKES AND UPSTROKES:**  
Notes or chords are to be played with either a downstroke

( v ) or upstroke ( ^ ) of the pick.

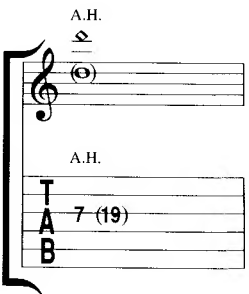


**VIBRATO:** The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

## HARMONICS



**NATURAL HARMONIC:**  
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



**ARTIFICIAL HARMONIC:**  
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

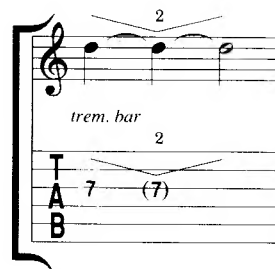
same string at the second tab number (in parenthesis) and is then picked by another finger.



**ARTIFICIAL "PINCH" HARMONIC:**  
A note is fretted as indicated by the tab, then the pick hand

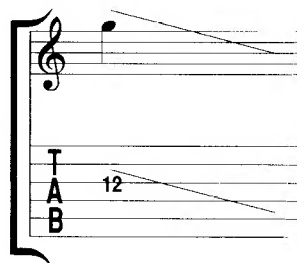
produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

## TREMOLO BAR



**SPECIFIED INTERVAL:**  
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



**UN-SPECIFIED INTERVAL:**  
The pitch of a note or a chord is lowered to an unspecified interval.

**COLD IS THE HEART  
DREAM UNTIL TOMORROW  
HEAVEN IS WAITING  
I WANT IT  
JUNGLE OF LOVE  
NO GOOD  
THE SECRET  
TANGLED IN THE WEB  
TIE YOUR MOTHER DOWN  
WHEN DARKNESS CALLS**



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